Cultural Management From Theory to Practice

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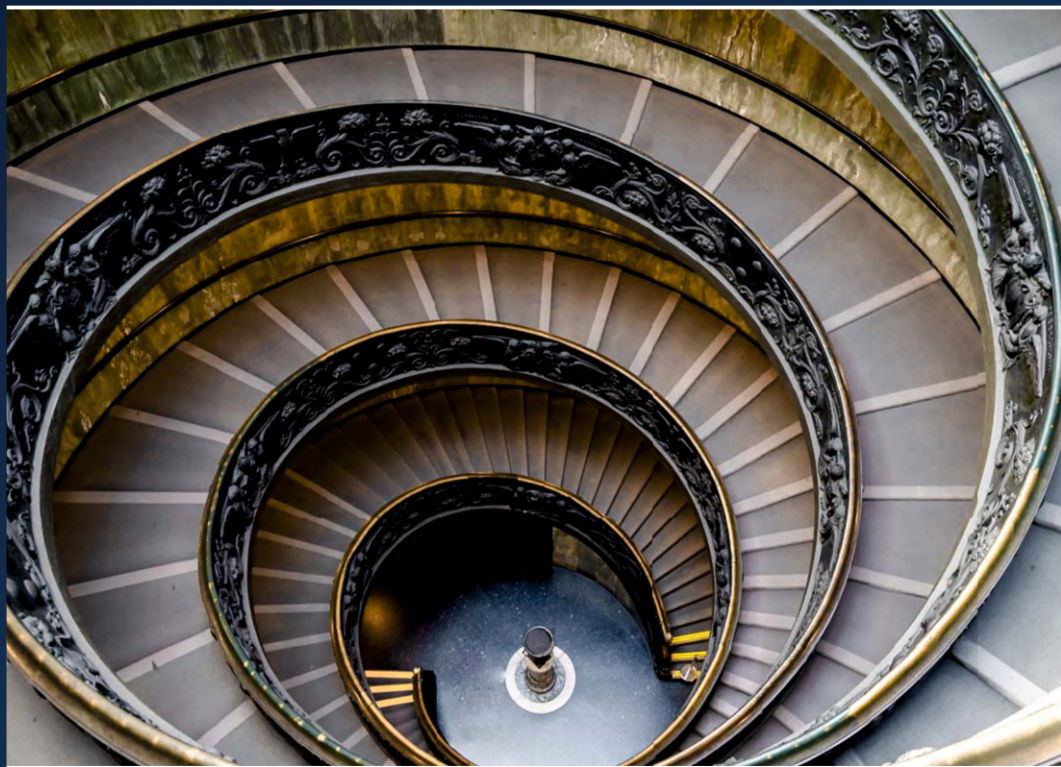
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Foreword by Milena Dragićević Šešić

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Foreword

Cultural Management as a Teaching / Research Discipline: An Act of Resistance or an Act of Adaptation

The academic realm usually has difficulties to accept new academic disciplines, especially those that are crossing boundaries of several branches of scientific research areas as is the case with cultural management.

Cultural management started to be developed as an applied academic discipline in order to educate competent, skilled professionals for a wide area of cultural sector, from theater, museum, film and other sectorially-oriented operators to cultural development activists. The diversity of titles and names of professions indicates diversity of social needs: theater producers, stage managers, drama agents, impresarios, art presenters, art administrators, art officers, sociocultural animators, cultural mediators, organizers of cultural activities, cultural development professionals (UNESCO), etc. The introduction of cultural policies as part of public policies had raised demand for such professionals and this demand was backed by numerous projects of UNESCO, Council of Europe and EU Commission. Thus, slowly, the higher education area has accepted cultural management teaching, first at art schools and business academies, to encompass, later, Bachelor and Master programs, even at diversified university programs, from political sciences to sociology and economy departments. At the beginning, most of the teachers had come from the practical realm, transferring their knowledge and skills that they gained with lifelong experience in managing festivals, theater institutions, museums, etc.

The Bologna process that introduced systemic accreditations and three levels of education (Bachelor, Master, and doctoral studies) demanded from all curricula links to the research. Thus, new type of cultural / art management education was developed that balanced academic achievements with practical competence of the teaching staff. Those changes are visible in both

schools that have started cultural management programs in Europe and those that have opened such courses in the last ten to twenty years. The Faculty of Dramatic Arts in Belgrade (that opened the program in 1961) and the City University in London (which opened a program in 1967) used to have only few professors with a PhD (mostly gained at law schools or in humanities) while other teachers had been selected among respected professionals with high level of expertise. At that time, they had not even thought about creating doctoral programs in cultural management, but to concentrate on teaching students to become excellent practitioners. Those who wanted to continue an academic career had to gain a PhD at other schools, mostly in political sciences or cultural studies departments.

The first research-based PhD programs in cultural management started to be created at the end of the 20th century, sporadically, and often with difficulties to be accepted and validated. The first journals that would cover this area were created in the 1980s (*Journal of Arts Management and Law*, later *Journal of Arts Management, Law and Society*, US), followed by *International Journal of Arts Management* (Canada, since 1998). Important contribution to the field was offered by *European Journal in Cultural Policy* that started in 1993 after creation of the European Network of Cultural Administration Training Centres (most of the members of the first editorial board had been linked to ENCATC members). Even the name of the network suggests that art management and administration had not been predominantly developed within the university realm but by the public and NGO centres that focused on training as the only educational form.

However, during the last 30 years, as the field evolved, the ENCATC network also evolved, having now as permanent members mostly academia and changing its name to the European Network on Cultural Management and Policy (however, the acronym has stayed). This reflects also the reality: cultural policy is a much needed research area that is backing academic achievements and most of the professors and researchers in the domain gathered their academic approval in cultural policy research (if not in economy, sociology, cultural studies or other university approved scientific disciplines). To help the development and the statutes of the discipline, ENCATC introduced its annual scientific congress and created the *ENCATC Journal of Cultural Management and Policy* as peer-reviewed academic journal, that has not yet got recognition on the Web of Science (both *International Journal of Cultural Policy* that replaced the former *European*, and *International Journal of Arts Management* got this status relatively recently, after many years of regular publishing of the texts respecting highest academic standards).

Today, there is a variety of academic institutions, journals and conferences that deal with cultural / art management as an academic and research discipline, but not many of them would be exclusively devoted to them (besides already mentioned, among those exclusively devoted are: *Cultural Management:Science and Education*, Berlin, Dąbrowa Górnicza; *Cultural Policy and Management Yearbook*, Istanbul; *Culture Management*, Kraków; etc.). That means that academic institutions produce a variety of research in the area and that the academic world is debating those results and introducing them in their educational programs. ENCATC also created the Young and Emerging Researchers' Forum to facilitate involvement of the new generation of researchers in this field. The ENCATC Research Award, the only international award recognizing excellence in cultural policy and cultural management research, was established following the European Cultural Foundation's Cultural Policy Research Award (2003-2012), confirming those links in-between cultural policy and cultural management research.

This research also resulted in numerous books that relate to some specific aspects of cultural management: from *International Art Management* (Henze, Hampel, Mandel), through *Cultural Leadership* (Caust, Kay, Dalborg, Lofgren), till *Strategic Cultural Management* (Varbanova, Dragićević-Šešić, DeVereaux) as well as covering specific sectors of art and culture: theater (Bonet, Shargorodsky, Klaić), heritage and museum management (Sandell, Janes, Moore), entrepreneurialism and creative industries (Hagoort), festival management (Autissier, Newbold, Maughan, Jordan), etc.

That cultural management has become a respected profession can be witnessed by the fact that the sociology of professions has started to deal with it (Dubois, 2013), and that both Horizon 2020 and COST actions have dealt with themes derived and linked to cultural management (i.e. COST action IS 1007 Investigating Cultural Sustainability).

The book that is in front of us contains 10 important studies that are challenging assumptions and approaches to diverse research and practical issues of this wide and varied discipline. They offer not a unique answer to these questions as the authors are coming from different cultural contexts and from different initial academic backgrounds that are influencing both their reflections and methodology. The debate about challenges of cultural management as a research area is a good starting point of the book offering an overview of the state-of-the-arts in cultural management research and its "popularity" in the academic world.

The major contribution of this book is its openness to the world cultural management semi-peripheries, from Bogota (Columbia) to Greece and Silesia (Poland). Art management for a long time has been dominated by

an Anglo-American approach with its literature, concepts, ideas, and even with ways how to organize knowledge and create training tools. Thus, most of the research around the world would uncritically accept notions and ideas without questioning its applicability or relevance in another cultural context. This book is bringing debates that started in the Western hemisphere, such as New Public Management and performance measurement, but is going further with reflections on *genius loci*, importance of art management for local development, etc.

Each article in itself is opening different worlds, from culture as a space of reconciliation to the culture as a business sphere, from culture as a resource for cultural tourism to culture offering joy of participation and artistic experience. Based on thoroughly done desk and empirical research, texts are presenting different insights in art management as an academic discipline.

Few texts are introducing a very important debate about cultural management as an academic discipline. It is even more important at the time of academic capitalism when numerous programs and curricula have to take into account the demands of the academic market (employability, policy demands, potentials for further funding, etc.), and demands for a quantitative expression of academic excellence (number of texts published in WoS and Scopus, etc.). Showing to what extent new evolutions of concepts in cultural field are influencing art management education, from Columbia to US and Europe, these studies are offering also teachers' personal statements and positions in organizing their own educational graduate and post-graduate programs, as well as showing limits to better embedment of cultural management in the academic world. Faculty qualifications, its pedagogy, the ways in which programs are administrated, specific approaches to teach and learn cultural entrepreneurship, although using data from concrete case studies has wider significance and values.

Teaching of cultural management can be seen as an act of resistance to the conservative academic world, on one side, that recognizes only already established disciplines in social sciences and is very reluctant to accept crossings with practice-based research, artistic research and larger body of humanities (anthropology, cultural studies, philosophy). At the same time, it might be developed as an act of resistance towards the new and "innovative" world of academic capitalism that is valuing only market-based approaches (here already the word culture is under investigation and under pressure to be replaced by creative industries management or creative entrepreneurialism). Simultaneously, teaching of cultural management can be an act of adaptation to the policy demands, whether they are coming from national or international policy makers, or they are coming from the market oriented university heads.

Implicitly, this book is opening those debates that will shape the next decade of cultural management research and teaching development.

From the 1960s, when academic programs of art/cultural management in teaching its students had used business management literature, combining it with personal practical experiences, through the period when practitioners had succeeded to codify their knowledge in manuals and training tools, we have arrived today to the stage when cultural management books are developed based on research and large corpus of data and experiences of the new generation of academics throughout the world.

Cultural management, as a research and teaching area within the higher education world has still to be improved and endorsed. This book represents one small but important cornerstone for its future development, enhancing intercultural and intergenerational dialogue, introducing new voices on the cultural management educational scene, voices that will still have more to offer in future until thel formal recognition of this transdisciplinary research area covering numerous social sciences and humanity disciplines, by forming a valid and needed new academic realm.

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Chapter 1

Cultural Management as a Research Area: Challenges

1. Introduction

The management science is a young research domain, which emerged at the beginning of the twentieth century. Firstly, management concepts were developed and applied into for-profit oriented organizations, but then they were selectively adjusted also to non-for-profit organizations and other aspects of human life. Management concepts were also applied into organizations in cultural industries and it seems that cultural management[1] is the emerging new research area (Wróblewski, 2017). There are books focused on cultural management (e.g. series of books *Mastering Management in the Creative and Cultural Industries and Cultural Industries* by Routledge), journals specialized in cultural management (e.g. *American Journal of Arts Management*; *Cultural Management: Science and Education* published by Logos Verlag Berlin; *International Journal of Arts Management* by HEC Montréal; *International Journal of Cultural Management* by Inderscience Publishers) and some prestigious periodicals have published papers in the field of cultural management (e.g. *Cultural Studies* and *International Journal of Cultural Policy* – journals published by Taylor & Francis Group; *International Journal of Cultural Studies* published by Sage Group). Universities around the world have introduced academic programs in cultural management. Thus, cultural management has been attracting the attention of scholar around the world; however, it is still a very young research area. Firstly, the paper aims to verify the thesis that cultural management as a research area has been in a period of "emerging excitement" in the process of the emergence of new fields.

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[1] The literature review revealed that researchers use cultural as well as culture management. Authors decided to use the first term – cultural management.

Secondly, the aim of the paper is to identify key challenges faced by researchers in the field. The study contributes to the research in the field of the cultural management in two key and specific aspects. The first, it expands the current knowledge about the popularity of researches in cultural management field worldwide. The second, it addresses key challenges, which need to be overcome by scientists in order to further develop the field. Without advanced theory that matters in both culture and management, the cultural management as a research area will collapse. Thus, the identification and awareness of the most important challenges is critical to overpass the early periods in the process of the emergence of new fields and become the established research area. To meet the stated aims, the authors applied an appropriate methodology. The research methods are: the systematic literature review (desk research) supported by the authors' own observations as well as the Delphi method.

The paper is organized as follows: section one presents the cultural management as a research area; section two discuss the research design; section three is dedicated to present identified challenges faced by researchers in the field of cultural management; the final section presents conclusions.

2. Cultural Management as a Research Area

Hirsch and Levin (1999) proposed that in early development of research fields (named as "emerging excitement") is great interest to develop definitions, heuristics and typologies that frame a field. This period is followed by "validity challenge" period, which interrogate the credibility of the research fields. The next period is "tidying up with typologies", which is followed by one of three outcomes in period four: (1) "override of challenges" meaning agreement over the dominant paradigm; (2) "permanent issue" meaning disagreement over the principles of the research field; or (3) "construct collapse", meaning the emergence of new fields. Each period has its own specification and it is important to be aware of which period the research field is in order to foresee the future. To state in which period the cultural management is, quantitative techniques used in the methods of systematic literature review were applied. Scopus[2]

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[2]   Search words: "cultural management" in article title, abstract and keywords, and not "cross-cultural" in article title, abstract and key words. Research limited to the following subject areas: social science; business, management and accounting; arts and humanities; economics, econometrics and finance and following document types: article; conference paper; book; book chapter; editorial. Authors reviewed selected articles and removed from the database articles not on the cultural management.

and Web of Science[3] databases were used to identify the number of papers publish yearly. Such approach has limitations as culture and cultural management are embedded locally and a lot of interesting papers are published in local journals not indexed in international scientific databases. Additionally, some of the international journals publishing papers in the field of cultural management are not indexed in those databases as well. The authors do not proclaim that presented data accounts to a whole variety of papers on cultural management, but it shows, to some extent, the popularity of cultural management in the international perspective. Figure 1 presents the number of published publications indexed in the Scopus and Web of Science database from 1985 to 2017.

Figure 1. Number of Published Publications Indexed in the Scopus and Web of Science Database from 1985 to 2017
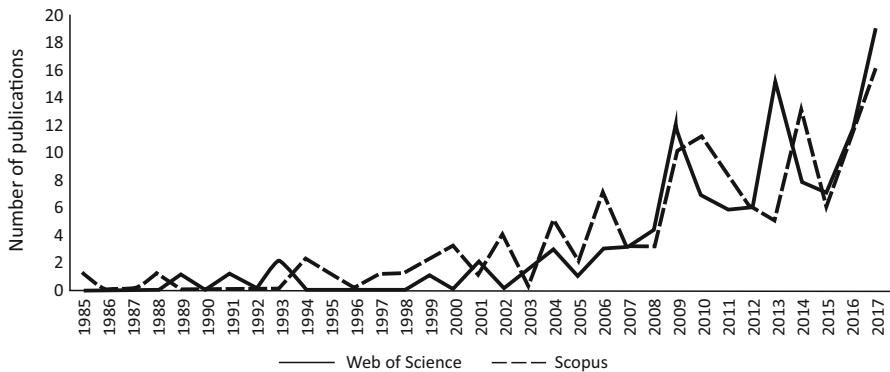
Source: Own Elaboration Based on Scopus and Web of Science Database as of 14th of September 2018.

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[3] Search words: "cultural management" in topic, and not "cross-cultural" in topic. Research limited to the following research domain: social science; arts and humanities and following document types: article; book; editorial and research area: business, economics; arts humanities – other topics; social science – other topics; art; sociology; cultural studies; history; public administration; education and educational research; social issues. Authors reviewed selected articles and removed from the database articles not on cultural management.

Table 1. Number of Published Publications Indexed in the Scopus and Web of Science

Scopus		Web of Science	
Criteria	Number of papers	Criteria	Number of papers
Search word: "cultural management", and not "cross-cultural" in title, abstract and key words	486	Search word: "cultural management", and not "cross-cultural" in topic	613
Subject area: social science; business, management and accounting; arts and humanities; economics, econometrics and finance	154	Research domain: social science; arts and humanities	260
		Document types: article; book; editorial	187
Document types: article; conference paper; book; book chapter; editorial	143	Research area: business, economics; arts humanities – other topics; social science – other topics; art; sociology; cultural studies; history; public administration; education and educational research; social issues	161
Analysis of abstracts and full texts	127		
		Analysis of abstracts and full texts	122

In the Scopus database, 127 indexed papers are identified. In the Web of Science database, 122 indexed papers are selected. Presented data show that in the twenty-first century the number of published publications has increased compared to the twentieth century, when single papers were published. It can be stated that cultural management as a research area is in the period of "emerging excitement" from the Hirsch and Levin's framework. It is likely that the second period is underway, overlapping with the third. It can be expected that this can last several years and to be followed by one of the three outcomes. To move to the "override of challenges" period, researchers need to overcome challenges identified in the further part of the paper. Inability of solving indicated problems will lead the research field to "permanent issue" or "construct collapse" period.

It needs to be stated that cultural management is not without legacy. It seems that cultural management was recognized as an important specialization in its own right at the turn of the twenty-first century. To date, however, the field has a tangled if fruitful relationship with the older fields:

cultural studies, management, art management, design management, cultural economics and cultural policy. Moreover, the relations with newly emerging research fields, such as media management and managing organizations in creative industries, are at best undefined and unclear. Existing overlaps and misunderstanding impede smooth growth of the research areas such as cultural management. Researchers, educators and practitioners need to agree on the definition of cultural management and describe what is distinctive and therefore valuable in this specialization. Without this the advancement of the theory and therefore recommendations for workers and managers in cultural industries will be unlikely. Cultural management is a very young research area; thus, some answers may be tentative (such as the authors' reflections). However, collective actions can stimulate discourse and then broaden and deepen our understanding of cultural management.

Detailed content analysis of publications indexed in the Scopus and Web of Science databases enabled to state that authors have focused on diverse problems; the vast majority of them have applied qualitative research methods, especially the case study method; and there is lack of theory-building papers. It is not surprising as the cultural management is in the early period in the process of research field emergence. Authors offer insights into management process in organization in cultural industries with focus on the various problems, such as: marketing, cultural production and consumption, human resources and leadership, finance, strategic management and environment-related challenges. Authors identify the best practices in the management of cultural and art organizations as well. Further studies should exploit those problems, explore new areas including culture as well as management contents.

3. Research Design

Authors' interest focuses on cultural management as a research area. To meet the previously stated two aims of the paper, the Authors applied an appropriate methodology. The research methods are: the systematic literature review (desk research) supported by the authors' own observations as well as the Delphi method.

Systematic literature review can be defined as "a systematic, explicit, and reproducible method for identifying the existing body of completed and recorded work produced by researchers, scholars and practitioners" (Fink, 2005, p. 3). Authors applied the methodology of systematic literature review to analyze the literature on cultural management as well as identify key

problems and trends in the research output. The research process consisted of three stages. Firstly, the research field was mapped with the use of the techniques of keywords analysis. Secondly, the abstracts of selected publications were analyzed. Thirdly, authors analyzed full texts of papers on cultural management indexed in the Scopus and Web of Science database. Conclusions from the systematic literature review are presented in the section one of the paper.

The Delphi method is an interactive forecasting method relying on a panel of experts, who answer questions included in the questionnaire on a particular topic of interest. The Delphi method enables gathering insightful opinions form diverse group of experts, which then help to increase current knowledge or prepare forecasts (McDermott, Stock, 1980; Matejun, 2012). Authors decided to use the Delphi method, because the cultural management is a very young research area and there is high uncertainty regarding the challenges in the field as well as its future (see McDermott, Stock, 1980). Authors asked 34 experts to participate in the research, whereas 30 experts agreed to formulate opinion about key challenges in the cultural management. Experts in the study represented different research areas (cultural studies, management, art management, cultural marketing, cultural economics and cultural policy) as well as different industries account to cultural industries.

4. Cultural Management – Key Challenges

Reflections in this section present the Polish perspective on key challenges faced by the cultural management as a research area. It is worth to note that cultural management in Poland is still in the infant stage in the process of the emergence of new fields and it was the main reason why the authors decided to ask scientists and practitioners about the key challenges. We believe that it can provide insightful contribution in the discussion on the cultural management in the world. The conducted research revealed the spectrum of opportunities and threats faced by cultural management, which were grouped into six challenges. Presented reflections show the reality, which is experienced by both academics and practitioners. Identification of these challenges is important to override them and establish cultural management as a fully-fledged research area.

4.1. Challenge 1: The Development of the Concept of Cultural and Creative Industries

Experts agreed that growing interest in cultural management is connected with the emergence and development of cultural and creative industries concepts. Debate about the essence of cultural and creative industries is still ongoing and it seems that proponents as well as critiques of those concepts are far away from the conclusive remarks, but it highlights the importance of creativity and culture in socioeconomics development. In the last decade of the previous century, the importance of culture was pointed among others in Australia (Commonwealth of Australia, 1994), Singapore and Europe (Hartley, Potts, Cunningham, Flew, Keane, Banks, 2013); concepts of the creative milieu (Törnqvist, 1983) and innovative milieu (Hartley, Potts, Cunningham, Flew, Keane, Banks, 2013) were popularized. Nowadays, culture is inseparably included in strategic policies in many countries and it seems that there is well-established approach to interlink socioeconomics development with culture. However, there are still some countries, among them Poland, where the socioeconomics development and culture are not connected sufficiently, and cultural policy is mainly focused on subsidizing organizations in cultural industries. The government does not sufficiently support the culture, so it does not contribute to the development of it. In these countries, culture needs to be still strengthened, which is postulated by many researchers and practitioners (also in Poland). It means that the development of the cultural and creative industries concepts has resulted in more interest in culture itself. In many countries increasing cultural awareness of society as well as interest in cultural industries from the private sector and policy makers are observed. More and more organizations are set up in cultural and creative industries and offering cultural products on the market is not an exception. We do not only observe the rising number of cultural products, but also increase in quality and accessibility. Cultural products are not targeted to a selected group of people, but they are available for all citizens, including socially excluded people. Furthermore, any form of artistic, cultural or social activity extends the potential labor market for specialists in the field of culture management allowing them to acquire new competences or develop existing ones. All these promote cultural management as a research area. It means that researchers and practitioners need to sustain the interest of the culture by offering insightful knowledge on cultural management.

4.2. Challenge 2: Organizations in Cultural Industries Have to be Managed

It may seem that this challenge is obvious, but at least some of the organizations in cultural industries are managed intuitively; the body of knowledge of cultural management is still minor. Experts highlighted that culture, like any other area in our life, needs to be managed (planning, organizing, leadership and controlling) and it requires specialists in human resource management, communication, marketing, operations, finance, law and others. Such people should be prepared to deal with specific problems of organizations in cultural industries. One of them is source of finance. An effective manager in a cultural organization can raise a sufficient amount of money for an organization, which in many cases can enable it to survive. It means that cultural managers need right competences and an effective business/management model. All these mean that there is need to develop further the body of knowledge of cultural management. Researchers and practitioners need to offer selected and adjusted management methods and tools, which will help to manage organizations in cultural industries efficiency.

4.3. Challenge 3: Educational Problems

The first and the second challenges cannot be addressed without a good education in the cultural management area. Our interlocutors indicated that people who want work in cultural industries should have at least basics knowledge of culture management. This knowledge can be gain on the pre-university as well as university level (on under graduate, graduate and postgraduate studies). Some experts pointed out that the number of universities offering the cultural management curricula is minor. It is also worth to note that academic programs in cultural management are under development and many are not very secure and also of uncertain value. However, some of the cultural management curricula are distinguished. Nevertheless, the main challenge is connected with the lack of professional educational offers; some experts link it with the crisis of the humanities education. It is perceived as a barrier in the development of cultural management as without it educating professional cultural managers is not possible. Experts also indicated that the knowledge of many teachers involved in cultural management education is unfortunately archaic in many ways, therefore it is not suitable to the fast-changing cultural landscape. Thus, the educational offer is still under development, because of the juvenility of the cultural management and dynamically changing environment of cultural industries. It impedes, and in some cases makes it impossible, to create the professional education offers in cultural management

for the future managers. However, all interested in cultural management should strive to develop and improve the educational offers for people willing to work in cultural industries. Without it the number of professional cultural managers, who are willing to share their experience with the younger peers will still not be sufficient to boots the knowledge about cultural management.

4.4. Challenge 4: Local Embeddedness of Culture

The culture is embedded locally. Culture is country-specific, and it is in strong relation with a local society. On the one hand, it is a great opportunity, because the body of knowledge of cultural management is also local. In case of Poland there is lack of in-depth knowledge on cultural management, thus it brings a lot of interesting opportunities for researchers therein. Awareness that culture functions differently in the different country-specific and local contexts can also positively contribute to the increasing importance of cultural management. Analyzing, comparing and combining different conceptualizations of cultural management can enrich our understanding of the modern world as it will show the whole spectrum of different propositions. But on the other hand, it is a real challenge as it means that theories and experiences cannot be easily interchanged between people researching in cultural management in different context (e.g. insights from the Western countries cannot be unthoughtfully implemented in Polish-based cultural organizations). It impedes the process of moving from the "emerging excitement" period to the further ones from the proposition of Hirsch and Levin. Different propositions emerging from different cultural contexts can be incoherent, leading to disagreement over the principles among people interested in cultural management, and finally to concept collapse and birth of a new field. Inability to overcome this problem will mean that cultural management is doomed to perish.

The challenge stated here means also that culture cannot be treated as any other area in the economy. Lampel, Lant and Shamsie once stated "that cultural industries are clearly different from most other industries. Their products evoke intensely private experiences, and they tap values and aspirations that are neither utilitarian nor commercial" (Lampel, Lant, Shamsie, 2000, p. 268). This opinion was very often mentioned by experts. They highlighted that it is crucial to consider specification of cultural industries, otherwise recommendations for cultural managers may be misleading and proposed solutions may not work well in organizations therein.

People interested in cultural management need to be aware of the local embeddedness of cultural management and its specification. Only if we are able to propose a coherent body of knowledge of cultural management, the research area will flourish.

4.5. Challenge 5: Interdisciplinarity of Cultural Management

The interdisciplinarity of cultural management is at least twofold. Firstly, it seems that in cultural management two different research fields are combined: culture studies and management (however, different research fields also contribute to cultural management, e.g. cultural economics and cultural policy). Thus, cultural management does not mean choosing either cultural studies or management science perspective but finding the right balance between them. Both research fields can bring fruitful insight into cultural management. It can be observed that more common approach is to apply management methods and tools into cultural management, however they need to be selected and carefully adjusted to the specification of organizations in cultural industries. One of experts strongly underlined that the main threat is the temptation of unthoughtful transfer of the concept of business management to the entire sphere of culture. Another expert pointed to increasing projectification in cultural industries, which means wide implementation of projects in all kinds of organizations and all aspects of human life (Lundin, Arvidsson, Brady, Kestedt, Midler, Sydow, 2015; Lundin, Norbäck, 2016). All of these can be damaging to the culture and weaken or even kill the creativity. Culture cannot be perceived as any other industry in the economy. Our interlocutors believe that perspective of cultural studies in the cultural management can benefit it as well as enrich the management science *per se*. It means that management science should not only contribute to cultural management, but it should apply at least some of the concepts, methods and tools introduced in cultural management to "traditional" management (e.g. analysis of visual materials; narrative approach). Modern organizations are more socially, ethically and environmentally aware, thus insights from cultural industries can enrich the whole body of knowledge of management science and enable to formulate fit-to-purpose recommendations for managers.

Secondly, cultural management is an interdisciplinary field as it combines theory and practice. Cultural management can flourish when all stakeholders are involved in developing the body of knowledge. Researchers, artists, recipients and people in cultural industries should work together as they can connect the different views of the problem and solve it faster and more effectively; synergy effects can be achieved. Practitioners need to look into theories and theorists should not run researches without establishing strong relations with people in cultural industries. The combination of theory and practice can benefit all of us. Experts pointed that, in Poland, many scientists focused on research on cultural management have either work experience or cooperate closely with people in cultural industries. In Poland, it is a quite

unique phenomenon that the research field – cultural management – is tightly saturated with the practical experience of researchers. However, some experts stated that combination of theory and practice is not an easy job. It is possible, but teams researching on cultural management should be interdisciplinary as it enables to apply different research methods and diverse perspectives on the problems need to be solved.

4.6. Challenge 6: Changing Landscape of Cultural Industries

Interlocutors very often pointed to the fast-changing environment of cultural industries. Some of them highlighted the technological changes, such as digitalization and augmented reality, some indicated social changes (e.g. new lifestyles of young people, increasing role of social media), globalization, migration and inequalities. One of the experts stated that the greatest force influencing cultural management is entropy – a reality where diffusion, dysfunction, and chaos are not only the norm, but sometimes even a form of social relation. The question, which needd to be answered in the cultural management sphere, is to how to manage entropy. All these forces influence strongly the cultural industries and cultural management as well. It gives a lot of opportunities, but it also impedes the process of theory-building. People concentrated around cultural management need to see these disruptive changes and take them into account in their researches, because, without it, cultural management will be outdated.

5. Conclusions

Presented reflections in the paper about cultural management as a research area enabled to meet stated aims. Based on the number of publications indexed in the international databases of scientific papers it can be stated that cultural management as a research area is in the period of "emerging excitement" from the Hirsch and Levin's framework and the next periods are underway. It needs to be aware that cultural management is strongly interlinked with cultural studies, management, art management, design management, media management, management in creative industries, cultural economics and cultural policy. This unclear relationship can impede and even stop the development of the cultural industries as a research area.

The conducted research enabled to identify six challenges faced by people interested in cultural management. These are: (1) the development of

the concept of cultural and creative industries; (2) organizations in cultural industries have to be managed; (3) educational problems; (4) local embeddedness of culture; (5) interdisciplinarity of cultural management; and (6) changing landscape of cultural industries. Researchers as well as practitioners need to overcome these challenges as without this establishing the cultural management as a fully-fledged research area would not be possible.

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Chapter 2

The Importance of Definitions: Culture and Cultural Management. The Colombian Case

1. Introduction

To propose a definition of culture is virtually impossible. However, the different meanings of this concept are significant when we refer to Cultural Management; it exhibits different perspectives depending on the meaning of the concept of culture used. The purpose of this chapter is to demonstrate the importance of a definition and its implications when it becomes operational. The Colombian case is used with the purpose of illustrating this relation, in which the definition of culture has demonstrated an important evolution. This conceptual evolution has had implications in Cultural Management and its practices, with direct consequences in the ways Colombian society has embraced and developed this important institutional variable.

Based on this objective, the chapter is divided in three sections. First, a methodological description is given, where the evolution of the concept of culture can be mapped. This first part develops a relatively schematic vision with the purpose of synthesizing the myriad definitions for culture in four categories, subject to discussion. In the next section, based on these four categories, the different ways to understand and use the Cultural Management strategies are illustrated for the Colombian case. In the last part of the text, a set of considerations is introduced based on the described journey. The importance of this reflection has consequences on several dimensions, one of which consists in the teaching of Cultural Management and the need to adapt it to the specific conditions of the place where it will be implemented. Arts Management has been an exercise terrain developed in advanced economies;

however, since intermediate emergent economies have started to participate in this academic field, their contribution to knowledge has generated new elements and valuable experiences in this management field.

2. Conceptual Evolution

There have been several attempts to establish a definition of culture from multiple perspectives. According to Etienne Vermeersch, it was Kroeber and Kluckhohn who developed the first synthesis regarding the definition of culture: "Kroeber & Kluckhohn are entitled to the credit of first having stated the problem of defining the culture concept, and of having prepared a further analysis of this problem by a comprehensive survey of a great number of remarkable definitions coined before 1950" (Vermeersch, 1977, p. 9).

In this renowned article from Kroeber and Kluckhohn from 1952, a set of numerous definitions and perspectives to understand and classify the different meanings of the term is established. This text was preceded by the works of Albert Blumenthal from the 40s, that attempted to accomplish greater accuracy in the definition of the term (Blumenthal, 1936). Therefore, the concept of culture is subject to multiple meanings, differences, debates and, in the end, it doesn't have a unique definition (Anheier, 2007). In short, regarding the definition of culture, a definitive vision cannot be established. However, it can be noted that there is a notable theoretical production of perspectives, which, in some ways, show a certain evolution, even a rather contemporary one that includes new and different meanings.

Even though it is hard and risky to group the different meanings from the concept of culture in different categories with total coherence, the following four categories are proposed to group the main meanings of the term. These four dimensions are: Culture as Classification, culture as Description, culture from a Functional perspective and culture from an Explanatory perspective. These four perspectives are described hereafter.

2.1. Culture and Classification

It is well-known that the etymology from the term culture is associated to the idea of the 'Growing' of the spirit. From a modern perspective, corresponding to the age of enlightenment, the concept becomes tangible when it is applied to refer, in a comparative way, to the 'savage' in contrast with 'culture' as a synonym of civilization, which appears first in German dictionaries in 1793

(Kroeber, 1952). In this sense, the spirit is 'nurtured' to ascend from the savage to the civilized or cultured, a type of refinement of customs. In this advancement process through culture to a civilized world, the human groups described can be classified in terms of their civilization level. This classification will be made in accordance with a Eurocentric vision, which confirms, both in relation to the native people from America and the corresponding ones from other continents, that "Culture is said to be a particular state or stage of advancement in civilization" (Kroeber, 1952, p. 13).

This vision from anthropology, termed evolutionist, asserted through one of its most important representatives that: "The educated world of Europe and America practically settles a standard by simply placing its own nations at one end of the social series and savage tribes at the other, arranging the rest of mankind between these limits according as they correspond more closely to savage or to cultured life" (Murphree, 1961, p. 278). This perspective allowed in some way to establish, in the wide range between a 'Civilized' society and a 'Primitive' one, a classification system for the different human groups. In his travels to America, E. Tylor, one of the fathers of anthropology, British and a clear representative of the evolutionist current, asserted that, "the savage and barbarian tribes frequently represent, more or less rigorously, the states of culture our own ancestors went through long ago, and their customs and laws explain to us, through paths that otherwise we would have barely supposed, the sense and reason of our laws and customs" (Korsbaek, 2009, p. 37).

In relation to this first meaning, ethnography contributes to the description of these human groups with different levels of 'civilization', based on concrete observations. Characteristics related to the geographical place, language, clothing, food and other tangible characteristics allowed the definition of the specific aspects from a human group.

2.2. Culture and Description

A second category where we can group a good number of definitions, corresponds to the ideas of Franz Boas, a German anthropologist nationalized in the United Sates, who developed ideas against the evolutionist vision and referred to cultures as a generic concept corresponding to every human group, without hierarchy relations among them. "Boas fundamentally revised European and American anthropology by methodically disproving the conclusions of racialist and evolutionist thought of the nineteenth century; by demonstrating the separateness of race, language, and culture; and by arriving at a concept of plural cultures in contrast to a single progressive culture history" (Young, 2005, p. 8). This second category, which is defined as descriptive,

tries, first and foremost, to establish a group of common characteristics corresponding to a community that shares a determined cultural space.

One of the main followers of Franz Boas' works, Ruth Benedict, a North American anthropologist, shares his line of analysis and concludes that: "The best established conclusion of all anthropological work of the last half century we have already spoken of: it is that the formal aspects of culture such as whether a society has a king as its head or whether chieftainship is open to any man of parts, whether there is one god or many, whether livelihood is gained by hunting or whether it is gained by cultivating gardens, are irrelevant as categories determining in themselves how much or how little social solidarity a tribe may have. In any one of these categories there are tribes where every man's hand is raised against another, and ones where this is not so. Social solidarity, in any possible investigation, is not a problem of the formal items of the culture pattern; it is a problem of the emotional relations between individuals in that society" (Young, 2005) In this sense, the previous quote clearly demonstrates that, in a way, all human groups share the same aspects; similar characteristics that, nevertheless, are confined to the elements ethnography uses to describe these human groups.

In this second definition category, the concept of culture is no longer used to establish relations or development levels among the different human groups, distinguishing them between savage and civilized. This second meaning refers to different, but equivalent cultures and a relativistic vision is tackled, which results in the rupture from the previous evolutionist vision. Boas classifies the evolutionist proposals as simple assumptions based on the observation of phenomena in accordance with principles previously admitted (Boas, 1964). In relation to this meaning, the ethnographic descriptions are polished and improved with the purpose of providing better definitions of the observable characteristics from the different human groups that act as subject matters.

2.3. Culture and Functionalism

The third element of this journey is constituted by a functionalist vision of culture. In relation to this third meaning, the concept of culture is not defined as a classification instrument or a description, as proposed in the previous sections. In this meaning 'Culture' has a 'social function'. The premise that supports it consists in the idea that all the elements that are part of a social group, among them culture, are necessary. "Though the three theorists considered in this chapter (Malinowski, Radcliffe-Brown, Parsons) differ in important respects, they share Comte's belief that the task of social sciences

is to state the conditions that all societies must meet to survive" (Thompson, 1990, p. 173).

Bronislaw Malinowski, the Polish anthropologist and considered as one of the founders of Social British Anthropology, was one of the clearest representatives of the functionalist vision of culture. He considered that all the constituent elements from culture had a necessary nature. However, these elements constituted aspects that the previous vision didn't consider. In this sense, the works from Malinowski implied a radical rupture from the previous perspective, proposing a more comprehensive vision of culture. "The goal of social anthropology was to construct generalizations valid for all societies. An anthropology that sought to show only how cultural practices cohered in a specific society (as in the work of Ruth Benedict, who viewed each society as a unique pattern of interdependency) would impede such cross-cultural generalizations." To Malinowski, culture "must be understood as a means to an end, that is, instrumentally or functionally" (Thompson, 1990, p. 176). An interesting aspect from this functionalist vision consists in the redefinition of the constituent elements of culture including: artifacts, goods, technical processes, ideas, habits and inherited values (Thompson, 2002, p. 193).

In the journey we are proposing, the functionalist vision of culture contributes to a wider and better comprehension of culture. On the one hand, the elements that constitute or define it acquire a greater symbolic and intangible nature, as well as a more instrumental profile. Secondly, the relative character of the different cultures and the equivalence of the elements that integrate them is reinforced. Elements perform specific functions in accordance with the context in which they find themselves in. "Parsons is customarily regarded as a theoretician of social integration. This is correct insofar as he reconstructs the dynamism of all system process by presupposing a state of perfect system integration in order to identify a set of mechanisms that necessarily produce this very state of integration. It is this mode of reasoning that defines his functionalism" (Schmid, 1992, p. 98).

2.4. Culture and Explanation

The last conceptual element from this journey corresponds to a contemporary vision, whereby culture is the element that allows the explanation and understanding, to a large extent, of social behavior and provides at the same time a perspective that contributes to make sense of human behavior. "In its wider sense, the reflection about cultural phenomena can be interpreted as the study of the socio-historical world, while the significative field can be interpreted as the study of the ways in which individuals from the socio-historical world

produce, construct and receive different types of significative expressions. Consequently, the concept of culture refers to a variety of phenomena and a set of concerns that analysts who work in different disciplines, ranging from sociology and anthropology to history and literary criticism share today" (Thompson, 2002, p. 183).

This perspective approaches an institutional perspective, which considers culture as an institution taking into account that it is a polysemic concept in economics and the social sciences in general. This is based on the known definition proposed by Douglass North (1993 and 2003), which asserts that institutions can be understood as the game rules in a society or, more formally, the limitations conceived by men that shape human interaction. These game rules include formal limitations (laws, regulations, constitutions) and informal ones associated to the socially transmitted information and to the inheritance known as culture (routines, customs, traditions), as well as their corresponding compliance mechanisms, which can be cognitive, emotional, social or legal (Abitbol, 2013).

It should also be taken into account than an institution corresponds to a social nature building process with the purpose of eventually achieving the legitimization of an activity sector, whose functions and services are related to the social regulations and values from which it develops, and its developments, in time, include the capacity to influence the environment in a positive way (Pareek, 2002). The institutions are determined by the economic (macroeconomics environment, market conditions, among others), politic (rules and regulations) and sociocultural dimensions (values, beliefs) that are fundamental to understand the birth, development and evolution of an industry (Crnogai, 2016).

This perspective assumes culture as an institution in an explicative dimension of the social reality. Regarding the aspects of economic nature, to mention a case, culture is a key element that allows the understanding of some behaviors in this field, as well as their results. "Recent research demonstrates that cultural variables determine many economic choices, they even affect the speed of development and the wealth of nations. Researchers are now striving to better understand the mechanisms" (Alesina, 2015, p. 898).

When observing culture as an environment institution that contributes to the understanding of the developments from a social group, its different elements and possibilities can be merged, through the construction of a cultural policy that can shape social development. "Political culture was heralded as a concept capable of unifying the discipline. By relating the behavior of individuals to the system of which said individual was part of, it promised to 'bridge the micro-macro' gap in political theory" (Thompson, 1990, p. 215).

2.5. Management and Culture in the Colombian Case

The main objective of the following chapter, as mentioned before, consists in showing the importance of definitions, in this case of the concept of culture and its relation to its corresponding management strategies. The Colombian case will be used to attempt to illustrate the main hypothesis of this chapter. This country, located in the northern corner of South America with a population of approximately 45,000,000 people have experienced important changes in the definition of its nationality since 1810; the moment in which it began the independence process from Spain. Colombia began its republican period in 1820 and, after some complex internal civil war processes, managed to consolidate its character as a centralist republic with a Hispanic tradition and Catholic religion, through the establishment of a constitution formulated in 1886 and one that, with very few changes, stayed in force until 1991.

Regarding the dimension and internalizing of the concept of culture, the Colombian case includes an interesting character because of its cultural mix and syncretism and the influences it has had in its 200 years of republican life. In this period, we can clearly identify three specific moments in the definition of the concept of culture and its consequences in the different management strategies adopted in the country. These three specific moments share a close relation with the categories described in the initial part of this chapter. These three stages will be described consecutively, using a chronological perspective.

3. First Stage: Culture and Education (1850-1930)

In Colombia at the end of the nineteenth century, the concept of culture arrived with the meaning of civilization through education, following the tradition of the French Enlightenment a century later. The following aphorism was assumed in both senses: 'cultured people are educated people'. Despite the conflicts between centralists and federalists or liberals and conservatives, they agreed on the importance of education to 'civilize these ignorant people'. This first stage in the evolution of the concept of culture corresponds to culture as an instrument to classify a social group, the first element from our journey described before. In terms of public policies, culture was managed through the strengthening of education; schools were built, educational missions came, some with a civil character and others came from religious communities.

Debates were proposed regarding the universal character of education, whether it had one or not and, in the event it was determined as universal, the discussion was about whether this meant the inclusion of women, or if the different social classes had equal access, this referring to indigenous people, mestizos, 'creole', etc. Some sectors that were hostile towards universality and enforceability, denounced the dangers of education, because it could even lead to the subversion of the existing order.

A notable fact from this first stage is the educational reform led by the government of General Eustorgio Salgar in 1870, considered as the one with the greatest encouragement in the history of National Culture. "This reform was characterized by having a comprehensive approach of the educational situation, since it included elements ranging from the formation of the teacher to the construction of the school buildings and the development of a coherent educational approach with the development of sciences and a political idea of the state's purposes" (Mena, 1994, p. 104). An important point in the development of the concept of culture in Colombian society during this first period was the inclusion of the following reference in the National Constitution of 1886, in Article 41: "The state will have (…) the supreme examination and monitoring of the education institutes, public and private, to ensure the compliance of the social purposes of culture and the better intellectual, moral and physical education of the students" (Mena, 1994, p. 105) (Underlined by the author of the following essay).

The emphasis in the culture management aspects consisted basically in the development of education, through the creation of infrastructure, qualification of teachers, introduction of educational techniques, etc., which are reflected in decree 365 from the 31st of May of 1870, which establishes the creation of the department of Public Teaching and Healthiness with two sections: the section Universidad Nacional and the section of elementary education for the states and territories (Mena, 1994, p. 104).

This first stage assumed, because of the colonial structure, a clear differentiation of Colombian society in two classes. The first one was a cultured, civilized elite that basically corresponded to the elite with a Spanish tradition characterized by being 'pure-blooded'. The second class corresponded to the great majority of the population composed by indigenous people, African slaves and an important component of the mestizo population, the result of the dynamism from this phenomenon that characterizes the Colombian population.

In this sense, the way in which culture was understood allowed the classification of Colombian society as a dual society, where a part of it corresponded to a cultured, civilized elite, while the majority remained in a primitive

level of development. Therefore, in this aspect the management of culture was conceived under an educational perspective, whose administration, through the strategies mentioned before, would allow this part of society to ascend from a primitive or 'savage' level to the level of cultured and civilized people.

4. Second Stage: Culture and Social Sciences (1930-1991)

A second stage can be established based on the 30s, at the beginning of the co-called liberal hegemony, specifically in the Liberal Republic from the first term of President Alfonso López Pumarejo. This third decade of the century constituted an important turning point in the evolution of Colombian society. In 1930, after more than fifty years of conservative governments characterized by the predominance of social structures with a colonial character and a notable dominance of the Catholic Church, a liberal president won the election. This change opened the door to a modern vision of Colombian society, so much that some affirmed that the 20th century started in 1930 in Colombia. One of these manifestations of the move to modernity was reflected by the establishment of new institutions and organizations that were responsible for leading these elements that modernized society. One of these corresponded to the foundation of the Superior Normal School, which had a European vision based on the already famous "Ecole Normale Supeieure" founded in France in 1794 during the French Revolution. This school was largely constituted of exiled German intellectuals from the time of the rise of Nazism in Europe and by Spanish people defeated in the Civil War. The new education institution would become, in time, a key milestone for the beginning of Social Sciences in Colombia, "The best part of the Superior Normal School was the Social Sciences section because of the quality of its graduates, its intellectual production, the quality of its teachers, and because it taught the most advanced teachings related to social theory. It was also due to the impact its graduates had in the development of social sciences and their diffusion to other entities from higher education, and due to the changes in the vision of the world that this cluster of professionals introduced to Colombian society" (Herrera, Low, 1994, p. 73).

This second moment saw a rebirth of the indigenous vision, not only in Colombia, but also in Latin America, a trend that was called the Bachué movement in the arts field in Colombia and that corresponded to the boom of the mural movement in Mexico. The graduates from the Normal School

of the time can be considered as the first generation of Colombian social scientists. Collecting the works of Codazzi, the Chorographic Commission and by doing field research, they proposed that, instead of civilizing these ignorant people, the cultural heritage they had left should be known, appreciated and understood. The cultural heritage goods that these people had inherited to future generations showed that these human groups were custodians of a spiritual, technical and social development that was unknown and underestimated. Complementary to education, the social and spiritual characteristics, and the material productions from these pre-Columbian cultures, should be spread and known by Colombian society. Guillermo Fernández de Alba, a leading figure from this School, stated this in 1935: "You know it more than me and in the wanderings through paths and schools, you will have felt what this survival means. Haven't we all thought that to give the people a decent nationalist character, it is necessary to reevaluate that general concept of the native by studying him with the American criterion, finding in him the virtues that four centuries of historians have been determined to reevaluate or corrupt?" (Herrera, Low, 1994, p. 88).

This is how, through law 12 from the 17th of December of 1934, the organic structure from the National Ministry of Education was reformed and the directorate of Universities and high culture institutes were established. The other three directorates that the decree considers are: Directorate of normal schools and Elementary education institutes, Directorate of secondary and female education and Directorate of physical education. It could be affirmed that, in this second moment, the concept of culture evolved from a previous vision, where it was understood as an attribute from a social group, in terms of civilized or ignorant, to a vision of culture with a functionalist character, as the recipient of memory from a population. In this moment, the concept of cultural heritage was consolidated, giving rise to the establishment of institutions that allowed the study and diffusion of these values, as reflected by the new dependencies established for that purpose by the Ministry of Education. The founding of the Gold Museum by the Banco de la República in 1938 is part of this conceptual and administrative evolution.

In this second stage, the administrative reforms have the same purpose, protecting the nation's cultural heritage, promoting the development of fine arts and knowing and spreading the values of Colombian culture. These meanings from the concept of culture during this second stage correspond to the international existing trend for the definition, comprehension and instrumentalization of this concept. In the Colombian case, they remain tied and subordinated to the educational dimension. Thus, new institutions are formed, among which is worth mentioning decree 2261 from the 10th of July of 1947,

which reorganized again the National Ministry of Education focused on the implementation of the General Education Plan with the purpose of "guaranteeing unity, continuity and efficiency in the cultural and educational work performed by the National Ministry of Education. The Permanent Superior Education Council is created to act as an advisory entity" (Mena, 1994, p. 105).

By 1950, the Ministry of Education established the dependency called the High Culture Unit, which included an important number of dependencies related to: Fine Arts, Artistic Education, artistic exhibitions, concerts, cultural conferences, educational theater and films, the Ethnologic Institute and the Social Anthropologic Institute, among other dependencies.

Afterwards, in July 1966, the first National Culture Congress was carried out, which in its final statement, agreed to manifest to the government: "The urgency of structuring, on a state level, an organism responsible for the promotion, protection, support and distribution of the manifestations from Colombian culture in all fields" (Mena, 1994, p. 107).

Two years later, in 1968 the Colombian Institute of Culture was founded through decree 3154 from the 26th of December. Its main objective was defined in the following way: "The nurturing of national folklore, the promotion of arts and letters, the incentive for libraries, museums and cultural centers, and the sharing of national culture corresponds to the Institute" (Mena, 1994, p. 109). It was formally established as an institution attached to the Ministry of Education. Through the same decree for the founding of the Colombian Institute of Culture, the National Culture Council was created as an advisory body attached to the Ministry of Education, which was composed of the following 14 members: Ministry of Education, Ministry of Foreign Affairs, the Director from ICFES, the Director from ICETEX, the Director from the Caro y Cuervo Institute, the Director from the Colombian Institute for Hispanic Culture, the President from the Colombian Language Academy, the President from the Colombian History Academy, the President from the Colombian Jurisprudence Academy, the Director from the Colombia Institute of Culture and four representatives from associations or people associated with culture.

The first effort for the formulation of a cultural development policy corresponds to the technical assistance project from UNESCO approved in 1972 by the UNDP with the purpose of advising the Colombian Institute of Culture on the definitive formulation of the National Comprehensive Program of Cultural Development. Within this institutional evolution in the handling of culture at the end of this second period, we could mention the formulation, in a specific and explicit way, of a Cultural Policy integrated to the Development Plan from the government; one of its strategies was defined as the 'assertion of cultural identity'.

Lastly, the presidential term between 1990–1994, "recognizes that, if the historical constant of cultural management in Colombia is irrationality, the State must instill coherence in this field. Rationalize, in this case, means create a new institutional structure for the cultural sector: undertake decentralization; widen the funding mechanisms for culture and modernize, in general, the sector and the Colcultura" (Mena, 1994, p. 164). Arguments were consolidated in the structuring of the National Culture System at that time, which was made up by the regional, department and municipal councils, and in the subsequent creation of the Ministry of Culture in 1997.

It was in this moment, where the second phase in the evolution of the interaction between management and culture at the national levels ended, which was still subordinated largely to the concept of education, as can be observed in its attachment to the Ministry of Education. However, the definition of culture in that stage includes a meaning with a functional character. It is considered that culture is not only a concept that allows the definition and characterization of a human group, but, by contrast, fulfills a specific and functional role in society.

In relation to this aspect, it can be said that Cultural Management, in this second period, had the fundamental objective of preserving society's memory and contributing in this way to the formation of the national identity. Whereas, as mentioned before, culture was conceived as an instrument to 'civilize' Colombian society, in this second stage the concept was entirely different. Culture, based on the studies and findings given and described in this section contributed to the discovery of fundamental elements from Colombian society; crucial aspects that had to be known and spread across the social body, with the purpose of contributing to the formation of identity. In this sense, what can be observed in this second stage is a clear assertion of the fundaments from nationality, where the pre-Columbian past and the experienced mixing processes reflect a culture, whose foundations and values are the ones that lend meaning and basis to the identity that is being built and discovered.

The third phase corresponds equally to a new evolution for the concept of culture. From a definition that, in the first stage, characterized the status of development from Colombian society, evolving to a second one with a functional character, where culture was pointed out as the holder of collective memory; it further evolves in a third stage where culture is embodied as the basis of nationality. In other words, culture from that moment on will be understood as a holistic, systemic and comprehensive concept that poses great challenges for its management, which will be reflected in the institutional developments that the sector will have as of the change of constitution in 1991.

5. Third Stage: Culture as the Basis of Nationality (1991–)

The constitution from 1991 recognizes 'Culture as the basis of nationality', in other words, the conceptual evolution of the term culture takes a qualitative fundamental jump by asserting that it isn't religion, nor race, nor the territory, but instead the 'culture' which identifies, determines and substantiates Colombian nationality. This change is essential, since "the political and legal structures imported with lack of knowledge of the cultural values and historical processes from the peoples from Latin America and Africa have entered into a crisis and have generated great complex conflicts, which will only be solved by the mutual knowledge and recognition between the fighting parties: center-regions, privileged-marginalized- dominant classes-relegated majority, white-black-natives-mestizos, castes-outcasts" (Sanabria, 2000, p. 6).

Therefore, the concept of culture has a comprehensive and immersive character and the institutional rupture that the previous quote refers to, results in the fact that the role of culture in the Colombian case will acquire a fundamental importance. It can no longer be seen as a group of organizations, but must prepare itself to be constituted into one of the essential sectors of the national activity. In this sense, the constitution from 1991 gave crucial importance to the inclusion of 'cultural rights', which shared Chapter 2 from title II with the social and economic rights (Sanabria, 2000, p. 12).

According to this journey, the Ministry of Culture, created in 1997, has an exceptional perspective and scope. "If we understand the real dimension of what until now we have been presenting roughly, such as the content from the general law of culture, we will be able to comprehend that this is not the law from the Ministry of Culture and that its main objective wasn't to create this organism. It must be conceived as a tool made to facilitate the objectives proposed by the law in relation to the rights from the Colombian people" (Sanabria, 2000, p. 28).

Reviewing briefly the evolution from the concept of culture and the management methods the country has developed through the years, we can observe a clear trend in its evolution, resulting in the fact that the purpose from the Ministry, at that time, was closely attached to the important prominence granted to culture until it becomes a sector that starts to consolidate itself with two characteristics: the first is as the sector responsible for the aspect related to the basis of nationality, as mentioned before, and a second equally important aspect that consists on envisioning the sector from the perspective of the creation of a different type of value factor (Economic, Social,

Cultural, etc.). This last aspect is mentioned explicitly in the National Culture Plan from 2001-2010, in Chapter 5, Policies Fields, presented as strategies in the Cultural and Economic aspect, 'the encouragement of micro, small and medium-sized cultural companies', it also mentions the encouragement of cultural industries and the bonding of their purposes with the economic and social policies from the state.

The profound changes that these new situations legitimize are unprecedented: the emergence of new identities, the active presence of ethnic minorities, the awareness about the diversity and multiplicity of society, the recognition of ancestral wisdom and other 'discoveries' of what is 'Colombian', imply profound changes in the national conscience. In the patriarchal society that defined the Colombian republican history, there was no space for more than two social classes represented by the 'enlightened elite' and the 'ignorant people', in other words, the mestizo and diverse population composed by natives, Afro-Colombians and mestizos. In the multicultural Colombia that legitimized this important institutional change, which was the base for the definition of society, the ethnic and social diversity were integrated. Even more, this aspect constituted the fundamental cause for the new value known as 'diversity' that entrenched itself in the cultural, territorial, ethnic and environmental aspects as the defining characteristic of nationality. What used to constitute a vision of a premodern and undeveloped Colombia, turned into a source of pride in the multicultural Colombia.

Culture in contemporary Colombia is no longer a minor concept, its outreach extends to the leading areas of society, it is introduced to the domain of public policies and the national law of culture which was issued in 1997 gave rise to the Ministry of Culture. The term of culture flourishes, there is talk of civic culture; culture becomes an omnipresent concept and the National Plan of Culture was established for the period from 2001–2010 and later for the years 2010–2020.

This evolution shows a new trend in the vision of the cultural sector, a change of understanding in accordance with what happens in the cultural field in the international landscape. It overlaps the traditional vision of the subsidized character from the cultural activity, a vision with a corporate nature in which "the activities based on creativity have become one of the most dynamic sectors in the global economy. In the last three decades, the cultural and creative industries have increased in an exponential way their contribution to the economic development and job creation both in industrialized countries and emerging economies" (El sector cultural hoy, 2009, p. 98).

This change of perspective implies a rearrangement of the different agents that intervene in the process of the creation of value in the arts and

culture sector. The cultural creator becomes a fundamental node in this process within a network of multiple agents and institutions, in which the granted criteria are substituted by abilities and knowledge related to administrative management and the corporate aspect.

In this perspective, and because of this conceptual change of the notion of culture, new developments and investigations are proposed to define and implement their management processes. Cultural Management is, then, presented in a multidimensional and complex vision, which must overcome the intuitive vision that has traditionally been used to develop and approach stricter perspectives; the academic perspective must occupy a central space.

6. Conclusion

To conclude this chapter, it is possible to observe that the institutions the Colombian state has created to carry out the management of the 'cultural' aspect in its history have a close relation to the evolution of the definition and conceptualization of the term. Retrospectively reviewing the proposed three stages, this convergence has been more synchronized with time; initially the relation between culture and education was developed in a longer period, while culture as a surrounding element of society turns into an unprecedented phenomenon that requires the development of a specific vision more in line with the multiplicity of the term. This is the essence of the challenge and an opportunity to strengthen the conceptual and symbolic role of the 'cultural' aspect within Colombian society, whereby the paradigm changes reflect this evolution.

The objective of this chapter, by describing the evolution the concept of 'culture' has had in Colombian society and the consequences this has had in the instruments for its management in the public domain, is to highlight an important breakthrough of culture being currently integrated to public policies. The evolution that shows the shift from the initial understanding of culture as an educational dimension with the purpose of 'educating' and 'civilizing' an ignorant population, to considering culture as the basis of nationality and as a resource for the creation of value, implies a radical change in the understanding from this institution from society.

This is precisely the challenge that Colombian society faces, since it implies a type of redefinition of its identity in a complex and conflictive environment. This situation is largely the result, in a certain way, of constructing

a society with a mistaken view of itself. The culture inherited from its co-
lonial past has prevented, for a long time, clarity in relation to its diversity
as a society. Assimilating the need to understand this multiculturalism is not
a limitation, but, on the contrary, an asset and a crucial wealth for society; it
is necessary, but has not been evident. This paradigm change, so important
for Colombian society, is recent and is still hard to assimilate in the collective
unconscious. The evolution of the definition of culture and its understanding
becomes an essential element for Colombia in its path towards the future.

The management instruments that will be built, through cultural pol-
icies, imply an important effort from all tiers from society. Public policies
aimed at the strengthening of the national identity and the recognition of its
capacity to generate different types of value for society, constitute a large-
ly unprecedented situation. The breakthroughs related to this aspect may, in
some way, contribute to the creation of new elements that will conceptually
fortify cultural management, based on singular experiences in countries with
an intermediate economic development.

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<div align="center">Chapter 3</div>

The State of Arts Management Education Literature in the United States

1. Introduction

What is arts management? This question has been approached in various ways, ranging from definitional investigations (Dewey, 2004), methodological inquiries (Hutchens, Zoe, 1985; Varela, 2013), and some lamentations about what it is not (Jeffri, 1983). Considerations of arts management are heavily influenced by its relationship to other fields of practice and inquiry. It is the intersection of arts management *and…* that has helped delineate and contextualize many of the interconnected subfields of the profession.

One aspect of arts management, arts management education, has received uneven attention. While there have been investigations into the start and rise (Rich, Martin, 2010; Redaelli, 2012), as well as the administrative structure (Redaelli, 2013), of arts management education, there has been limited scholarly work about the work that lies at the intersection of arts management and higher education. This line of inquiry is important because at the heart of the scholarship of teaching and learning lies the desire to advance the field (Shulman, 2001).

Arts management educators operate within two distinct contexts: they must be aware of field needs and trends, but their everyday institutional context is the academy. Despite the centrality of this dual-focus, it is the field of practice that receives the most attention – which further marginalizes arts management educators, who are already in the precarious position of justifying their importance to both the field and institutions of higher education (Wyszomirski, 2008). This imbalance in focus is not only detrimental, it is unnecessary. The priorities of the professorate indicate a need for scholarly output (Boyer, 1990). Despite a growing appreciation of a broader definition

of scholarship, which has evolved to include much of the practical-based work done by arts management educators, traditional scholarship is still important to the academy. While it is often interpreted as an antagonistic relationship, the intersection of theory and practice can be better navigated by arts management educators through a strategic focus on the scholarship of teaching and learning. This kind of focus would help arts management educators further establish arts management as an academic discipline and would also provide information that would help them make stronger strides in advocating for arts management education as a viable, if not preferable, means of continuing to professionalize the field.

If arts management educators were to take up the call to produce more scholarship on teaching and learning, where would they begin? This chapter helps answer that question by examining the intellectual history of teaching and learning scholarship in the field of arts management. In a field that is still determining what its "disciplinary-appropriate systems of meaning and practices" are (Paquette, Redaelli, 2015, p. 9), tracking the intellectual history is important – it provides information about where the field is in that process. Examining the scholarly communication practices of arts management educators through the specific lens of scholarship of teaching and learning allows for a singular focus on the highly contextualized, unique concerns and considerations of arts management educators.

This chapter tracks the scholarship of teaching and learning within the field of arts management between 1966 and 2016. The chapter begins with an overview of arts management education in the United States, to orient the reader to the specific context in which scholarship on teaching and learning has occurred. Next, the methodology for selecting and analyzing the data is discussed. The findings are presented in both graph and narrative form. Finally, this chapter concludes with a discussion of areas where arts management educators may focus some of the research efforts and offers a research agenda for addressing gaps in the scholarship.

2. Overview of Arts Management Education in the United States

Formalized arts management education in the United States emerged in the 1960s (Chong, 2000; Dubois, 2013) in direct response to "bureaucratization of arts organizations" (Paquette, Redaelli, 2015, p. 19) and the need for arts

managers with more technical skills that accompanied the creation of the National Endowment for the Arts and increased resources – namely attention and funding – from private foundations (Adizes, 1969; Raymond, 1978; Powell, DiMaggio, 1991). Arts management education coincided with further diversification of educational programs at the graduate level, the professionalization of a number of applied fields, and the development of new subfields (Conrad, Eagan, 1990; Conrad et al., 1993). And so, it was the combination of trends that emerged in both cultural policy at the state and federal levels and in higher education that not only created the space for arts management programs to be built, but for them to also thrive.

Much of formal education in arts management began as a graduate-level response to the need for professionals to fill the new positions that emerged with the creation of the National Endowment for the Arts in 1965 and economic shifts that altered the public and nonprofit arts landscape in the 1970s and 1980s (Varela, 2013). Arts management education at the graduate level began as a few courses offered by arts service organizations (Redaelli, 2012), formalized into a small collection of graduate programs in the 1960s, and experienced periods of significant growth which resulted in a number of graduate programs at both the Master's and PhD levels. While there is a significant amount of heterogeneity with regard to naming conventions and where programs are housed within the university, there is also a significant amount of convergence with regard to core curriculum; for a more thorough discussion of arts management education at the graduate-level see *Core Consensus, Strategic Variations: Mapping Arts Management Graduate Education in the United States* by Ximena Varela (2013).

Arts management education at the undergraduate level began in the 1980s (Paquette, Redaelli, 2015). Undergraduate arts management education emerged in similar ways to its graduate counterpart. There was a growing need for practical skills to complement arts-based education at the undergraduate level; therefore, prompting the need for much of what was codified at the graduate level to be adapted in undergraduate programming at colleges and universities. While, undergraduate arts management programs were "burgeoning" as of 2008, "bolstering" their graduate counterparts (Wyszomirski, 2008, p. 52), in more recent years the growth of undergraduate-level programs has outpaced graduate-level programs. At the time of Varela's publication (2013), there were forty-six graduate programs. There are currently a total of 103 undergraduate programs offering either Associates (seventeen programs) or Bachelor's (eighty-six) degrees. Bachelor degree offerings include: Bachelor of Arts, Bachelor of Fine Arts, Bachelor of Music, and Bachelor of Science. In the case of the Bachelor of Arts versus the Bachelor of Science, the main

difference stems from a focus on foundational math and economic courses versus a focus on humanities-based prerequisite courses. A Bachelor of Fine Arts focuses mainly on the artistic-discipline associated with the arts management courses, as does the Bachelor of Music. Bachelors programs follow a traditional four-year format and are accompanied by general education requirements at most institutions. Associates degrees may be completed in two years of full-time study and may be considered a standalone degree or be applied towards the completion of a Bachelor's degree at many institutions. While a systematic comparison and field-wide summary of undergraduate arts management education has yet to occur, the Association of Arts Administration Educators (AAAE) has developed a set of curriculum standards for undergraduate programs, first created in 2012 and recently updated in June 2018 (AAAE, 2018). This initiative, which mirrors the organization's development of curriculum standards for graduate programs, which was originally done in 2006, with an update in November 2014 (AAAE, 2014), is an indicator that undergraduate arts management education has risen in consideration among arts management educators.

Despite the significant growth in the number of arts management programs at both the graduate and undergraduate levels, the activities of professional organizations dedicated to address the context-specific professional development needs of arts managers and educators working in higher education, such as the Association of Arts Administration Educators (AAAE) and European Network of Cultural Administration Training Centres (ENCATC) indicate that the field has yet to fully embrace its place in the academy. Conference topics, themes and professional development activities place both organizations close to the middle of the spectrum between a traditional professional association (Greenwood et al., 2002) and an arts service organization (The Boston Foundation, 2005), with ENCATC operating more as a traditional professional association than AAAE (Source: AAAE and ENCATC websites).

Since the first graduate program emerged in 1966, there has been little traditional, scholarly research into arts management education. This is especially apparent when compared to scholarly literature stemming from the practice of arts management in areas such as audience development, fundraising and marketing. In order to help advance knowledge generation and sharing in this area, it is important to have a full understanding of scholarly work in the arts management education that does currently exist. Knowledge generation specifically focused on arts management education is critical for arts management educators who wish to prepare students for entry into the field. Knowledge sharing is crucial for practitioners who, as a whole, still

have reservations about the merit of formal arts management education. Dialogue between "the field" and "the tower" already exists in many ways – a large number of arts management programs at both the undergraduate and graduate levels hire practitioners as both full-time and adjunct faculty members (Wyszomirski, 2008), and require students to engage with arts organizations through internships and research projects (Varela, 2013). However, purposeful knowledge sharing about what occurs in the arts management classroom can increase transparency and trust between educators and the practitioners who employ arts management students as interns and program graduates as employees. This article shares insight into the types of knowledge that have been generated in the past, and provides an introduction to lines of related inquiry that the field of arts management education should pursue moving forward.

This chapter reviews, classifies and discusses themes emerging from the scholarly literature on arts management education from the United States context. This purpose categorizes out gray and white literature on the topic. While these types of publications are important to the overall collection and dissemination of knowledge, this paper places emphasis on scholarly journal articles in acknowledgment of the overall structure of academia in which arts management education operates. It is within that structure that scholarly journals are important because they serve as a long-established and respected means of (1) building a collective knowledge base, (2) communicating information, (3) validating the quality of research, (4) evaluating educators as researchers, and (5) building scientific communities (Schafner, 1994; Solomon, 2010) – not solely, but mainly through the peer-review process.

After providing a description of the methods used to gather and organize arts management education literature (the data), this paper will categorize the data using a categorization framework that is informed by the literature that currently exists. This will be followed by a discursive meta-analysis of each category and the body of literature as a whole. Finally, this paper offers suggestions for future research that addresses the needs of arts management educators. Hopefully, these findings will convey the importance and potential impact of the scholarship of teaching and learning from the arts management perspective that exists in contexts that reach not only arts management educators, but also arts management researchers and practitioners.

3. Methodology

The purpose of this study is to understand the state of arts management education research and to construct a systematic reference for future use. There is currently no academic journal focused specifically on the scholarship of teaching and learning in arts management. Therefore, it was necessary to conduct this investigation in journals that are primarily or tangentially concerned with the theory and practice of arts management. Even with that distinction, sources had high potential for being distributed across a diverse set of journals due to the inherently interdisciplinary nature of arts management. In order to account for this interdisciplinarity, data gathering happened across the following databases – chosen for their inclusion of the fields most often associated with arts management:
  –   Arts & Humanities Citation Index;
  –   Directory of Open Access Journals;
  –   Education Resources Information Center;
  –   JSTOR.

An additional search in the newer arts management publications, *American Journal of Arts Management* and *The ENCATC Journal of Cultural Management and Policy,* was conducted once it became clear that articles from these sources were not routinely included in search results from the aforementioned databases.

The search was first based on the descriptors "arts management," "arts administration," and "cultural management" (Dewey, 2004). The results were then screened with the additional term "education." Each article retrieved through this search process was reviewed before it was accepted for inclusion in the content analysis process. Classification occurred between three individuals, the author and two trained research assistants. Any discrepancies in categorization were discussed among all three individuals until consensus was reached. While not exhaustive in nature, this data collection process allowed for comprehensive consideration of the desired nuance in a data pool where there was high potential for confusion of terms and article intent.

Data gathering for this paper was very specific. The main focus of the article had to be specifically related to formal arts management education for inclusion. This excluded articles such as the Mankin et al. (2006) investigation of Local Arts Agency Executive Directors, despite its discussion of arts management degrees, because the primary focus of the article was executive leadership career paths in the local arts agency context. Studies that may have indicated a focus on arts administration education, but actually focused on

arts education administration – such as Weinstien et al.'s (2007) proposed methods for assessing music schools and music education programs – were also excluded. Results that focused on arts-based management education were also removed, as they focus on traditional management education through the use of artistic disciplines. Similarly, articles that focused on museum studies or arts entrepreneurship education were removed because these are identified as fields directly related to, but separate from, arts management – as evidenced by their separate journals, conferences and academic programs. Finally, articles were screened for their country focus – articles focused solely or largely on countries other than the United States were omitted. This omits articles such as Burns and Pichilingi's (2000) arts management education case study which was based in Liverpool, England, but includes Ebewo and Sirayi's (2009) history of graduate arts management education, even though the authors taught in the South African context – because their discussion was designed to be a broad overview and is not country-specific. The gathering and subsequent screening process resulted in a final list of articles for analysis.

The overall methodology used in this study does have some limitations. First, the articles that were included stem only from the selected research databases and the additional journal searches that occurred after a preliminary investigation. Furthermore, although a rationale for including only academic journal articles was given, there is additional scholarly literature on arts management education that exists in book chapters and full-length books – which this methodology did not capture. Finally, the methodology could result in missing articles that should have been included. This was the case with *Widening Perspectives: An Overview of arts Management Study in the United States and Canada* by Helwig, Varela and Wilkerson (2010). This source was known to the author through another project, so it was a noticeable oversight of the methodology. However, the content of the article was not solely focused on the United States and, more importantly, much of the information provided about the United States context was a precursor to the Varela (2013) article. Therefore, while the fact that this methodology did not include the capturing of this article, its omission does not significantly alter the findings. Admittedly, this may not be the case with other articles that may have been overlooked as a result of the chosen methodology. These limitations mean that the results are not exhaustive, but they are believed to be comprehensive with regard to scope and subject matter.

The data were analyzed using content analysis in order to elucidate and examine trends in arts management education literature. Since arts management education can include a variety of phenomena, content analysis was chosen for its ability to make plain often elusive structures such as "values, intentions, attitudes, and cognitions" (Duriau et al., 2007, p. 6).

As a methodology, content analysis is particularly useful for tracking the attention of researchers as well as providing insight into what their particular attentions mean in the overall context of arts management (Holsti, 1969; Woodrum, 1984; Erdener, Dunn, 1990).

The analysis process went through the traditional phases of content analysis: data collection, coding, analysis of content, and interpretation of the results alongside additional contextual sources from the field of arts management. Thematic coding of the data was done through an interpretive lens constructed based on Rice's (1991) categorization of scholarship of teaching and learning elements – translated into the themes below:

Table 1. Thematic Coding of the Data

Rice's Elements (1991):	Thematic Coding Category:
Synoptic Capacity: content knowledge	Faculty Qualifications
Pedagogical Content Knowledge: teaching knowledge	Pedagogy
What We Know About Learning: knowledge of learning outcomes	Evaluation

The final coding theme, program administration, emerged from an emphasis on contextualizing arts management's place in the academy in the literature (Wyszomirski, 2008; Redaelli, 2012; 2013; Pacquette, Redaelli, 2015). This category is concerned with the administrative functions of operating within the academy. This is distinctly different from the administrative functions of operating within an arts organization, which would show up in "faculty qualifications."

4. Data

The gathering and subsequent screening process resulted in 31 articles published between 1966 and 2016 across 11 journals. The first arts management education article was published in 1966, coinciding with the emergence of graduate arts management programs. The number of articles remained steady at one publication per year, experiencing intermittent spikes of one additional article in 2000 and 2007 before peaking in 2013 with seven publications. This spike is directly attributed to a special edition of the *Journal of Arts Management, Law and Society* that focused on arts management education in the United States.

Journals publishing the most arts management education articles within the dataset are listed in Table 2.

Table 2. Journals Publishing Multiple Articles on Arts Management Education

Journal	No. of Articles
American Journal of Arts Management	4
Arts in Society	2
International Journal of Arts Management	3
Journal of Arts Management, Law and Society*	14

*Formerly the Journal of Arts, Management and Law

Figure 1 presents the average number of citations per article published by year. This information indicates progression from articles that are first explorations into the field of arts management education – with few or no citations – to articles that are more aligned with traditional notions of scholarly literature (Wegner, 2000).

Figure 1. Average Citations Per Year
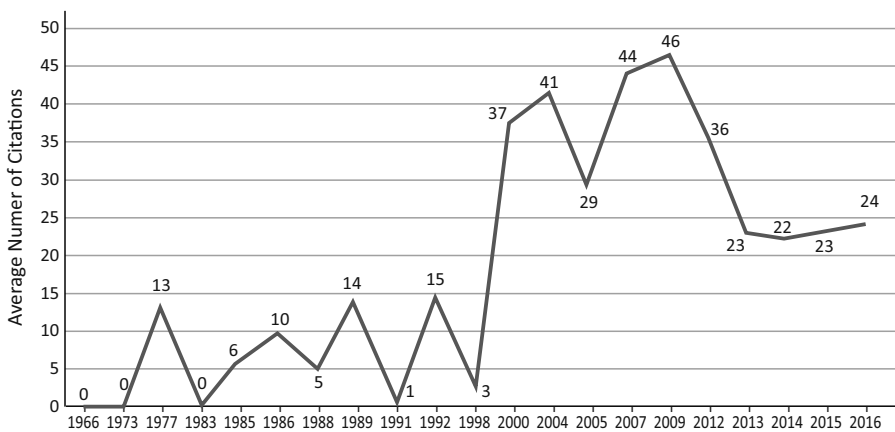
It is important to note that conference presentations were an oft-cited source across publications, regardless of the time period of the publication. Conference gatherings in the field of arts management, and space at those gatherings to discuss arts management education, are a significant source of knowledge dissemination and sharing in the field. While other disciplines see conferences and working papers as a precursor to research articles, the mark of an established place in the academy, this field of mainly practitioners turned educators, still centers their academic discourse on more

practically-based methods of knowledge dissemination (Paquette, Raedelli, 2015, pp. 10–11). The citation trends within the data support this assessment.

Through a content-oriented classification four (4) themes emerged from the literature: (1) evaluation, (2) faculty qualifications, (3) pedagogy, and (4) program administration (the distribution of articles by theme is presented in Figure 2). As mentioned previously, these categories aligned with the main categories of consideration from Rice's (1991) typological assessment of the scholarship of teaching and learning.

Figure 2. Distribution of Articles by Theme
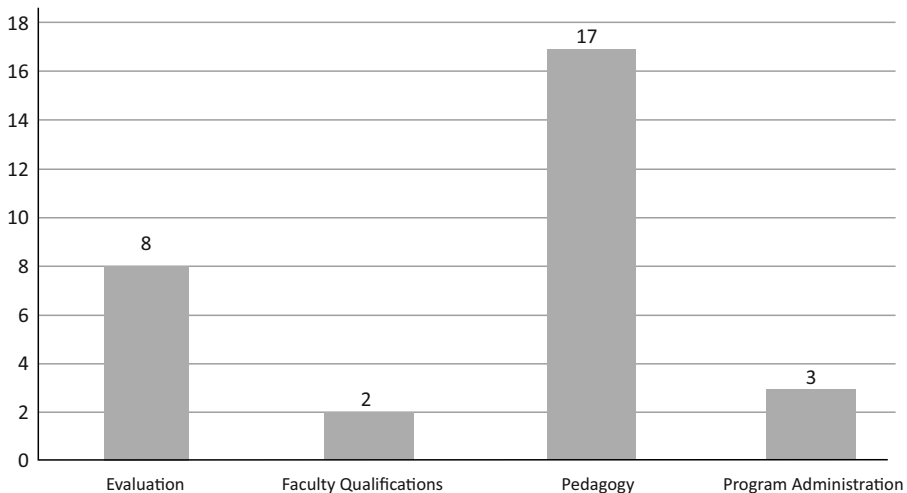
Evaluation encompasses discussions on the relative success and value of arts administration programs. The evaluations focus on opinions expressed by academics outside the field of arts management, practitioners – particularly those with hiring authority, and students. Faculty qualifications discuss the degree requirements as well as the research and pedagogical capacity of arts administration educators. Pedagogical discussions highlight curricular considerations, pedagogical perspectives and practices, as well as teaching tools. Program administration deals with program structure and the role of those charged with higher education administration in arts management programs.

The articles that displayed each of the themes are presented in Table 3. In some cases, an article discussed more than one theme. In those instances, it was included for analysis in both.

Table 3. Classification of Articles by Theme

Theme	References
Evaluation	Jeffri (1983); Hutchens (1986); Horowitz (1988); Martin and Rich (1988);Reiss (1991); Dorn (1992); Rhine (2007); Rosewall (2013)
Faculty Qualifications	Rosenstein (2013); Cuyler (2014)
Pedagogy	Corrigan (1966); Adizes and McWhinney (1973); Murphy (1977); Jeffri (1983); Hutchens and Zoe (1985); Ettinger and Hutchens (1989); Reiss (1991); Chandler (2000); Dewey and Wyszomirski (2007); Clark and Stewart (2012); Cuyler, Hodges and Hauptman (2013); Mers (2013); Varela (2013); Cuyler (2014); Heidelberg and Cuyler (2014); Cuyler and Hodges (2015); Hawkins (2016)
Program Administration	Cuyler (2013); Cuyler, Hodges and Hauptman (2013); Redaelli (2013)

5. Discussion

What follows is an analysis of the articles, by theme. Each section includes a presentation of the issues addressed within the literature, a discussion of any trends that emerged, implications for the field, and considerations for future research.

5.1. Evaluation

The theme of evaluation emerged from literature that provided assessment on the perception and impact of arts management programs from the perspective of students and, more often, practitioners. The assessments range from positive (Reiss, 1991; Rosewall, 2013), to negative (Dorn, 1992), to somewhere in between (Hutchens, 1986; Horowitz, 1988; Martin, Rich 1998; Rhine, 2007).

Evaluations of practitioners' perspectives on arts management programs indicate confusion about program content (Rhine, 2007). The date of this particular finding is important, as arts management programs had been in existence over four decades at this point. This confusion was not discussed in previous investigations of practitioners' views (Hutchens, 1986; Horowitz, 1988), and formal arts management education was "preferred by an overwhelming majority of [arts] institutions" in 1998 (Martin, Rich, 1998, p. 23). A potential area for further investigation is the current perception of arts

management education, specifically the perceived shift in overall perception that appears to have occurred between 1998 and 2007.

Polarized views on arts management education often emerged based on when the practitioner entered the field. Those who were "newer," relative to when the study was conducted, are more likely to have a favorable view of arts management programs and to have taken some coursework or earned a degree in arts management (Horowitz, 1988). An updated investigation on practitioner perceptions would also provide additional insight into whether or not those who have formal arts management training would advocate for that training after being in the field.

The unique elements of arts management programs – despite their penchant for curricular and focal diversity – are discussed at near book ends of the data, in Jeffri (1983) and Rosewall (2013), and appear to have gone largely unchanged over time: arts management programs are able to provide graduates with a broad understanding of the field. This broad understanding has mixed reviews for serving graduates in the first few years upon graduation, but have the benefits of being much easier identified in the long term – as graduates transition into leadership roles (Jeffri, 1983).

Across research that looked at practitioners' views of formal arts management education, the majority of respondents favored a combination of classroom and "on-the-job training". The distinction between the types of on-the-job work experienced during an internship and the work done as a part-time or full-time employee (outside the scope of academia) was not made in any of the publications. Although not specifically articulated as such, more than one of the articles (Horowitz, 1988) indicated that further investigation is needed regarding building consensus on arts management career paths. This includes the role of formal arts management education and additional information on the network of occupations within the field of arts management, which are necessary for the continued professionalization of the field.

Dorn's (1992) critique of arts management education is focused mainly on the lack of cohesion within the field – he cites many of the articles listed in this theme, as well as independent and unpublished research, and concludes that there is no cohesive body of knowledge that is mutually agreed upon across arts management programs. This is doubly true when incorporating the views of practitioners. Dorn, however, calls for action to rectify this situation. He calls for a unified research agenda, to be provided and managed by the Social Theory, Politics, and the Arts Conference (the sister conference to the *Journal of Arts Management, Law and Society*), that can help identify the field as an academic discipline, to have a unified set of philosophical principles that guide the field of practice and inquiry, to train future arts managers in

those principles so that they can help strengthen the field, and better connect all of the aforementioned items to the practice of arts management. These needs are echoed throughout the articles in this theme: – with varying degrees of admonishment for the fact that these actions have yet to occur, and varying levels of hope that these actions will take place.

5.2. Faculty Qualifications

One of Dorn's (1992) prescriptions for what ails arts management education emerged as its own theme, albeit much less represented than the others discussed here. Requirements for faculty preparation, noted in Rosenstein (2013) and Cuyler (2014) focus on the need for faculty that are trained in research methods. This is commonly associated with earning a doctorate in most academic fields – although a case can be made at the Master's level as well for some disciplines. This is in direct opposition to Dorn's (1992) call for the training of arts administrators that can take on faculty positions within universities – as a function of professionalizing the field. However, meeting this need would put arts management more in alignment with other academic disciplines and the overall intellectual culture of the higher education institutions in which arts management programs are housed. However, this is at odds with Varela's (2013) finding that less than half of arts management graduate programs require a research methods course in their curricula. This lack of research skill-building may be due to the fact that the faculty that teach them often do not have these skills upon entering their positions – as the majority of arts management professors enter academia with a professional, not academic, background (Paquette, Redaelli, 2015, p. 11)

The change in terminal degree options from two institutions that only offered arts management as a concentration within a doctoral study program for arts education (as articulated in Rosenstein, 2013) to one stand-alone doctoral program (at Florida State University and The Ohio State University) and the continued specialization of the other as distinct from art education (Florida State University) does indicate progression and further professionalization in the field. Additionally, an increasing number of job descriptions for arts management faculty, in which a terminal degree is either preferred or required, depict a field that is in transition on this matter. However, the matter is far from resolved within the field, with heated debate occurring at academic conferences when the issue of "who is qualified to teach" has emerged. The underlying assumption in that question is "full-time" or "as faculty," as practitioners who serve as adjuncts remain a staple. Related to this issue is the idea of tenure and promotion criteria – as this is an intellectual sequel to

the qualification question in that it answers "who is qualified *to continue* to teach?" However, this question has not been broached, let alone answered in official scholarly publication. The presence of both conversations at academic conferences does indicate, based on the aforementioned importance of conferences within the field of arts management, that this matter may work its way into scholarly literature soon.

Both Cuyler (2013) and Rosenstein (2014) call for additional research. Cuyler (2013) calls for a broad-based research agenda to "establish a clear goal for knowledge development [toward] eradicating major disparities in the cannon of knowledge" in the field (Cuyler, 2013, p.11). It is also suggested that further investigation into arts management faculty preparedness be conducted (Cuyler, 2013, pp. 11–12). Cuyler cites an AAAE conference presentation (Maloney, 2013) that investigated the type of degrees held by arts management faculty, but additional research on the current credentials as well as the role credentials do and can potentially play in the field of arts management education is needed. Rosenstein (2014) calls for a comprehensive investigation of different curricular offerings across programs to better determine the relative levels of academic programs and the degrees they offer. Although the work was not undertaken with this purpose in mind, Varela's (2013) investigation of graduate curricula in the field began this work.

5.3. Pedagogy

This theme had the largest number of publications. This theme follows the most logical intellectual progression of all the themes: early publications (Corrigan, 1966; Adizes, McWhinney, 1973) discuss broad-based curricular considerations, and are largely philosophical. Later publications (Chandler, 2000; Mers, 2013; Heidelberg, Cuyler, 2015; Hawkins, 2016) are more finite and discuss specific pedagogical concerns in a way that demonstrates progression in the practice of arts management education from broad to specific. As one would hope, there are intermittent stops along the way to take stock of what is in the curriculum of arts management programs (Varela, 2013), and discussion about what else should be included (Hutchens, Zoe, 1985; Dewey, Wyszomirski, 2007; Cuyler, 2014). However, these discussions are primarily focused on graduate-level education, including Varela's overview of arts management curricula. That said, a curricular overview is a large undertaking and it would have been inappropriate, if not impossible, to include undergraduate curricula in the same review.

The administration, function and significance of experiential learning opportunities, especially internships, receive special attention in more than one publication (Murphy, 1977; Cuyler et al., 2013; Cuyler, Hodges, 2015).

As this is one of the few topics where educators and practitioners consistently agree, it is not surprising that practical experience (commonly referred to as "on-the-job training") is mentioned in each publication in this category. However, it is odd that a dedicated discussion of the connection between arts management programs and practitioners is not presented. Instead, the focal points are the importance and structure of early internship programs (Murphy, 1997), the contribution of internship programs to the professional practice of arts management (Cuyler et al., 2013), and student evaluations of internship experiences and management (Cuyler, Hodges, 2015).

5.4. Program Administration

Cuyler et al.'s (2013) discussion about the impact on arts management programs on the field of arts management is largely about experience learning opportunities, mainly internships. However, the article also discusses the need for more "well-paced PR about arts management degree programs" (Cuyler et al., 2013, p. 10) and the structural aspects of internships and experiential learning with regard to their connection to arts organizations. These aspects fall under the purview of program administration. Cuyler's 2013 article encouraged arts administration educators to adopt affirmative action policies to ensure that their programs, and subsequently the field, can better reflect the general population. Redaelli's (2013) commentary calls for a closer examination of the service that undergraduate program directors provide, with an eye towards putting arts management program administration in closer alignment with program directorship norms within other disciplines across academia.

While these seemingly disparate articles tackle different topics, they are all concerned with the ways in which programs are structured and managed. The need for a public relations campaign, both with regard to arts management programs and the field of arts management in general, have been discussed at AAAE conferences, resulting in the creation of an ad hoc board-level committee designed to help all programs promote awareness of the field. Diversity throughout the field of arts management continues to be both an issue and a topic of discussion. Americans for the Arts, Grantmakers in the Arts, and most arts service organizations have adopted diversity statements and policies. Although it is not specifically called for in the article, research on the recruitment and retention practices of arts management programs would lay the intellectual foundation for further investigation into ways the field could further diversify through the aid of arts management education programs. Finally, Redaelli's preliminary investigation into the work of undergraduate program directors could be expanded to the graduate level and investigated further to provide a more complete and nuanced picture of arts management

program administration. This may be the purview of AAAE, which is perhaps best equipped to provide information and professional development to current and would-be program directors.

It is important to note that, of the articles that passed the first round of data screening but were ultimately deemed outside the scope of investigation, there emerged a theme related to the ones discussed above. Many of the articles that were flagged for arts management education but, upon closer inspection, did not focus on arts management education focused on arts management leadership. The source that best encapsulates this is Bendixen's *Skills and Roles: Concepts of Modern Arts Management* (2000). Sources like this indicate that arts management education is an important part of the arts management leadership conversation, and is an area ripe for further investigation.

6. Conclusion

An integral part of knowledge production and maintenance is the periodic gathering and review of relevant publications (Wegner, 2000). In the pursuit of their own research ends, some of the publications included in this investigation have done some of this work, but it was done in the service of a specific research topic or line of inquiry and not meant to be inclusive of arts management education research in general. Here, an attempt is made to collect, review, and depict the current status of arts management education research appearing in academic journals. While this work excludes work appearing in conference proceedings, (edited) books, and dissertations – the importance of those sources is certainly acknowledged.

This article presents a collection of sources and highlights potential avenues for additional research. It is hoped that scholarly inquiry into arts management education will begin to better reflect the significant growth in programs. This need was called for in 1983 (Jeffri, 1983, p. 18) and echoed decades later by Paquette and Redaelli (2015, p. 125) to directly benefit arts management programs, specifically, and the field of arts management, generally. It is important to note the steadily increasing number of programs cited in each publication as time progresses. The field is growing rapidly with 34 programs when Martin and Rich (1998) published their study to Rosewall's (2013) count of over 60 member programs of AAAE. With the number of colleges and universities that house some sort of certificate, minor, major, or graduate-level degree in arts management numbering well over 150, the need for a broad-based research agenda addressing not only the themes referenced

in this article, but also consideration of best practices is certainly warranted. A growth in intellectual interest in this area will hopefully lead to the growth and maintenance of a body of literature that will allow arts management education research to move beyond conceptual and descriptive work – which is certainly needed within the field – to incorporate more empirical considerations. This would put the field of arts management more in alignment with the professionalization trajectory of other fields of inquiry and practice.

The research areas and topics covered within the arts administration education literature to date have been varied. The author identified 30 articles across four broad themes. Within that literature some important implications emerged:

- *Evaluation:* There is need for an organization to determine benchmarks and assessment criteria for what successful arts management programming does. The Association of Arts Administration Educators (AAAE) was mentioned implicitly and explicitly across publications to take a leadership role. The organization was acknowledged for providing guidance through their undergraduate and graduate standards (www.artsadministration.org), but was called upon for more field guidance and agenda setting. Additionally, there is a need to bridge the gap between, collaborate, and have ongoing communication with practitioners at all levels of arts management programs – not just with regard to internships.
- *Faculty Qualifications:* Faculty, especially those teaching at the graduate-level, need to be well versed in research methodologies that can best serve the field and their students as future practitioners. While this may not necessarily be a requirement for all faculty, this need should be represented somewhere within the faculty ranks of each program.
- *Pedagogy:* There is a need for the adoption of scholarship of teaching and learning into the field of arts management education. This type of research has been explored in the field recently, but the number of publications does not reflect other practical-based fields such as education, law, and medicine. There is also need for practitioner input into the structure and management of internships – their ability to recruit, manage, and evaluate interns has not been assessed in the literature.
- *Program Administration:* Program management can be as varied as the programs themselves – an investigation of roles not only for professional practice, but also for advocacy on behalf of program directors within their respective institutions, is needed.

The limited number of publications, despite arts management education being around since the 1960s, indicates plenty of space for researchers interested in this subject area. It is unclear if this low number of publications is due to the lack of researchers writing on this subject, an aversion on the part of journals to publish some work, a combination of these factors, or some other reason. There are more publications on this matter from other countries, so there is some indication that the lack of publications from the U.S. perspective is a region-specific issue that deserves some additional attention. Some initial consideration of how studies stemming from Europe could be replicated from an American perspective is a prime place to engage in policy transfer and would provide researchers with a solid foundation upon which to conduct their inquiry, as the intellectual history would be present. Conversations to investigate other potential causes of this issue and to determine possible solutions are encouraged, as there are many research questions that remain unanswered from "where are we now?" to "what should we explore?" to "what should be done next?" Below is a series of potential research questions generated from the author's immersion in the literature, categorized by theme, to serve as the foundation for a research agenda on arts management education in the United States:

- *Evaluation*
  - How do practitioners currently feel about arts management programs – and do those sentiments differ greatly from the data gathered last time this was investigated?
  - How do students decide between programs?
  - Are students satisfied with their programs upon graduation? Five years post-graduation? Ten years post-graduation?
  - Are there objective means of assessing the relative merit of arts management programs?
- *Faculty Qualifications*
  - What are the trends (if any) among the qualifications and backgrounds of current arts management faculty?
  - What are the trends (if any) within hiring practices across institutions hiring arts management faculty?
  - What are the trends (if any) within tenure criteria and rates of current arts management faculty?
- *Pedagogy*
  - What are the trends (if any) within pedagogical choices and methods commonly used by current arts management educators?
  - How can arts management educators assess the relative capacity of an arts organization to recruit, manage, and evaluate arts management interns?

- • What (if any) are the trends in undergraduate curricula?
- – *Program Administration*
  Internal Relations
  - • How do programs recruit and retain students?
  - • How do programs address diversity – among faculty? Staff? Students?
  - • How do programs advocate for themselves within higher education administration?

  External Relations
  - • How do program administrators currently engage with practitioners?
  - • What is the role of program administration in building connections with the field?
  - • What are best practices in maintaining relationships with practitioners and arts institutions?
  - • How can arts management educators work towards collective brand management on behalf of the field of arts management as a whole?

Despite their separation by theme for organization and ease of presentation purposes, the literature discussed and their respective calls for further research are interconnected. For example, further research into the current sentiments in the field about arts management education programs (noted in the *evaluation* section) could provide insights that may help with efforts in field-wide public relations efforts (noted in *program administration*).
The content analysis here has provided categories that not only provide the material for replicability, but may also be added to in order to provide more longitudinal context as the scholarship of teaching and learning in the field of arts management hopefully expands (Lissack, 1998).

Arts management educators who have an intrinsic curiosity about what is happening in their classroom and the classrooms of their colleagues, those who have an extrinsic motivation to conduct research – such as tenure or promotion requirements, and those who fall somewhere along that spectrum, are particularly well-placed to begin addressing the lines of inquiry identified here. The scholarship of teaching and learning can be an informational highway that connects the teaching, scholarly and practitioner roles of arts management educators (McKinney, 2004, p. 9).

This article attempted to provide readers with an understanding of the current status of arts management education research and some viable directions for future research. This work can help with the preparation of future

arts managers, the professional development of arts management educators – especially those on the tenure-track, and further establish arts management as a distinct field of both practice and research. Arts management educators are particularly well-placed to affect change in this part of the field – both as researchers and educators (Jeffri, 1983).

When you talk about literacy in this field, I think it starts with day one. Every semester I start by telling my students, "Wait until you see the literature in this field." And at the end of every semester I say, "What did you think of the literature in this field?" And they groan. And I say, "I warned you. Now do something about it."

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Chapter 4

A New Approach to Teach and Learn Cultural Entrepreneurship: Evidence from the Netherlands

"Tell me and I forget, teach me and I may remember, involve me and I learn."

B. Franklin (1706–1790)

1. Introduction

Entrepreneurship is by now a well-established educational subject around the globe (Klein, 2006; Fayolle, 2007). Whether it is instructed in colleges, workshops or seminars, or it is ascertained in America or Europe, entrepreneurship has become a strong field of interest in the educational area. In several European countries, the teaching of entrepreneurship is seen as a *panacea*, to actuate the development and innovation of the economy and wealth. The subject is taught in several education sectors, ranging from business entrepreneurship to social entrepreneurship. Among them, also, cultural entrepreneurship is increasingly gaining popularity as university degrees all around the world. Why and how can we improve the traditional teaching of entrepreneurship? What are the new skills and competencies required by cultural entrepreneurs to cope with a globalized and unstable sociocultural and economic environment? What could be the competitive advantage of this new generation of cultural entrepreneurs?

This paper discusses the experience of Erasmus School of History, Culture and Communication (ESHCC) at the Erasmus University in Rotterdam (NL) which has incorporated human sustainability core skills and an innovative approach in teaching and learning in its cultural entrepreneurship (CE) course within the Master in Cultural Economics and Entrepreneurship.

This paper, based on three years observation and experiences, will present the course design and curriculum with its improvements over time and the innovative approach adopted. It will be compared to more traditional ways of teaching and learning entrepreneurship. The article is structured as follows: section 2 introduces the background, section 3 presents my teaching philosophy to provide the frame and the context of the CE course. In section 4, the CE course (design, learning objectives, and description) is presented, while, in section 5, I analyze the innovative elements. In section 6, I show some reflections on these three years of experience.

2. Background

The CE Master at ESHCC at Erasmus University is one of the most appreciated Masters worldwide within the arts and cultural management field.[1] CE is a compulsory subject (term 2) within a one-year Master program. The course is related to most of the courses taught in the Master and-well connected in terms of content and learning objectives with the other management courses (Cultural organizations, term 1; Cultural management, term 3). The objective is to improve students' knowledge on cultural entrepreneurship, their entrepreneurial skills to start up and to foster their entrepreneurial behavior. Around 50 students attend this course each year. Three years ago, the design of the course was drastically changed to meet the challenges of the economic and social (recently political) context moving towards an enterprising society. Promoting entrepreneurship among students has become a central issue in universities and governments (Fayolle, Redford, 2014). Several studies confirmed the positive role of universities in developing entrepreneurial intention and the determinants influencing entrepreneurial behavior of students (Fayolle et al., 2006; GEM, 2007; CIHE/NCGE/NESTA, 2008; Pickernell et al., 2011; Hofer, 2013). The background of the course is represented by the enterprising society, in the widespread need and request for innovation and entrepreneurship in the European economy. Moreover, within the cultural entrepreneurship field in the Netherlands, the Dutch government – through the subsidies cut – obliged the different cultural organizations to develop entrepreneurial activities and behaviors to generate more own income.

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[1] 2nd ranking in 2015, 1st ranking in 2014 in the world in "Arts and Cultural Management" according to www.best-masters.com (out of 46).http://www.best-masters.com/ranking-master-arts-and-cultural-management.html. More mMaster information is available at http://www.eshcc.eur.nl/onderwijs/ cultuurwetenschappen/masce/. Moreover, it is ranked 1st in the Netherlands by Elsevier (out of 5).

The aim of the course is to give to the students the intellectual tools to approach such tasks and to provide them insights into the skills and competences in entrepreneurship in practice through their own projects and critical reflections on them (projects and students as future entrepreneurs). This course provides a good basis for the future cultural entrepreneurs who have to deal with this new political, sociocultural and economic environment.

3. My Teaching Philosophy

Active learning is the goal of my teaching and the core value of my teaching philosophy. I strongly believe that the main objective in teaching is to support the learning process by helping students to gain and develop the skills to enhance their active participation in their own learning process. I think that this active participation and proactive role can provide sound knowledge that will stay with an individual. We are dealing with a co-shared process whose good results are based on the interaction between teaching and learning.

Accordingly, one of the crucial components of my teaching knowledge is an answer to the question *what might learning be?* And knowing by "what" means it can be facilitated. I would say that learning is a process instead of an activity. This process can be labeled as constructionist, which means that learning is construction. Adopting the constructivist learning theory, knowledge acquisition is compared to a building activity: every person is equipped with more or less the basic mental tools and skills to make sense of his or her world by building mental representations of it, creating knowledge and skills for interacting successfully with and within this society. The first assumption of this approach is that each person is a sort of creative builder of his/her own mental environment.

We are not passive receivers, but active builders. By using the knowledge structures and meaningful relationships we construct in the course of our lives, we are able to produce our subjective world-experience representation. Knowledge is a construction, but it needs to be complemented by the ability for practical *use* (Hymes, 1972). The main issue is to create knowledge one can use in everyday life as well in the professional field. In my teaching activity, I try to pay attention to this specific nature of learning and this concept of knowledge, skills and competencies that need to be developed in order to support learning as a process. Learning – when considered in perspective of life development – is also a process of self-creation and re-creation. According to Colebrook (2002), learning is the process of becoming-other, of moving

beyond the given boundaries of a socially stabilized self: "we are always more than the closed image of the self we take overselves to be" (Colebrook, 2002, p. 142). In line with Foucault's (1986) and Kostera's (2005) position, learning is a path to self-actualization. The central point here is, again, the concept of process, as Hjorth and Johannisson (2007) stated: "…we share with relational constructivists and poststructuralists (such as Deleuze) the view that processes make people rather than people make processes" (Hjorth, Johannisson, 2007, p. 49). The learning itself becomes an entrepreneurial process because it breaks the given and prescribed patterns and boundaries through moving people to new self-constructs: new self-other and self-world relations.

4. CE Course

4.1. Course Design

The course design is based on three main concepts:
– The entrepreneurial behavior;
– The entrepreneurial process;
– The student's self-knowledge on his/her own skills and competences in entrepreneurial processes.

The course, in terms of methods, contents and assignments, reflects this design.

The model of the entrepreneurial process (Shane, 2003) represents the blueprint for the course design (Figure 1). In fact, the main focus is not on starting up a business once the student has graduated but, rather, than on the entrepreneurial behavior and in understanding the entrepreneurial dynamics and processes. Students will be exposed to this process of understanding entrepreneurship and will develop a disposition to cultural entrepreneurship. The pedagogical dimension of the process is mainly based on the constructivist approach and on Kolb's learning cycle (Figure 2).

Figure 1. Model of the Entrepreneurial Process
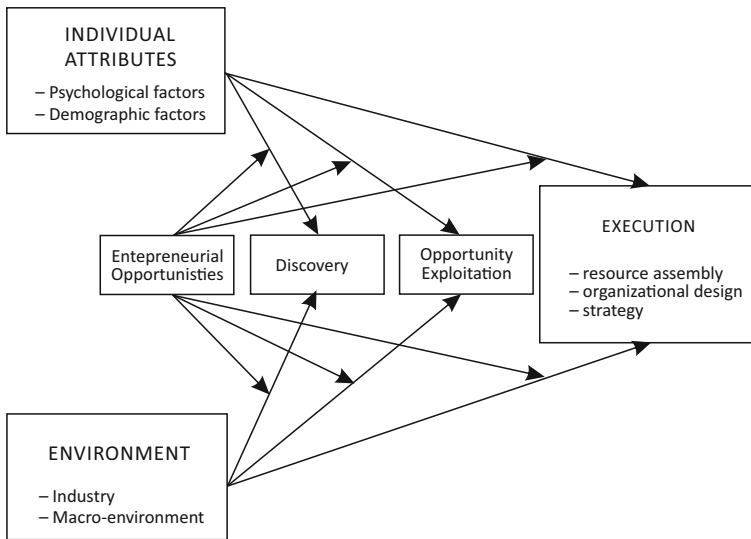
Source: Shane, 2003, p. 11.

In Kolb's experiential learning theory (ELT), the learning is not a circular process but is a cycle or spiral where the learner 'touches all the bases', i.e., a cycle of experiencing, reflecting, thinking, and acting. Immediate or concrete experiences lead to observations and reflections. These reflections are then assimilated into abstract concepts with implications for action, which the person can actively test and experiment with, which, in turn, enable the creation of new experiences. The cycle is structured in four learning stages (which might also be interpreted as a 'training cycle': Concrete Experience – (CE); Reflective Observation – (RO); Abstract Conceptualization – (AC) and Active Experimentation – (AE)). Two points have to be stressed: first, often, to fully understand the fundamental principles, it is required to go through the four stages several times; second, it is an iterative cycle characterized by a progress in depth into the discerning of the analyzed problem. Each interaction implies a better and more profound gaining of the concepts. Moreover, this model offers both a way to understand individual people's different learning styles, and also an explanation of a cycle of experiential learning for students and teachers as well.

Figure 2. Kolb's Learning Cycle
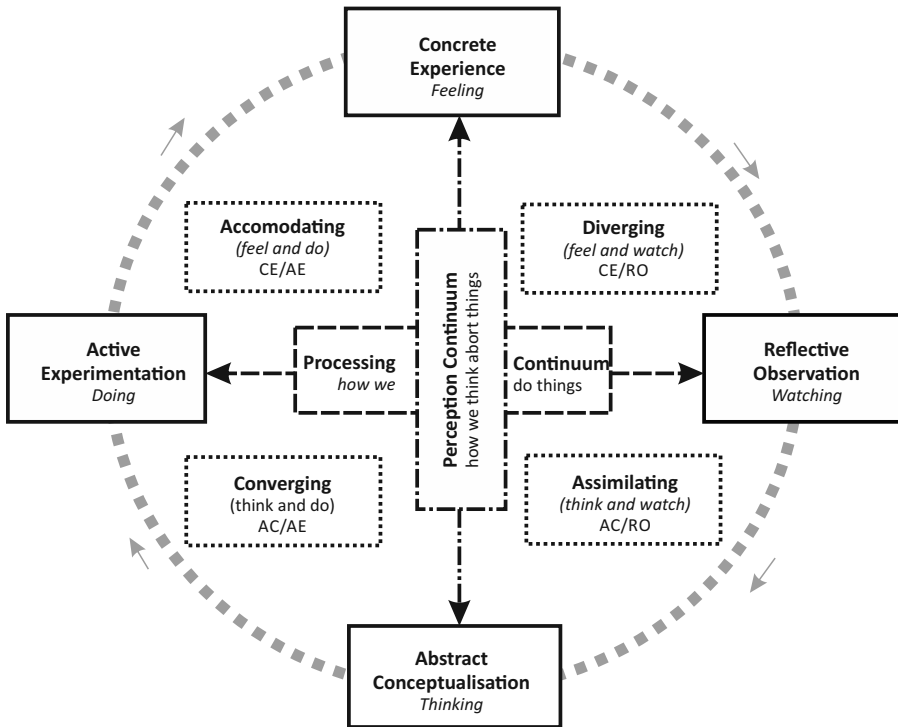
Source: Kolb, 1984, 2005.

This model appears to be suitable for future cultural entrepreneurs because "learning to learn" is an important aspect in their activity since entrepreneurs are dealing with completely new business concepts without any specific external guidelines. Learning by doing, by experimenting and by interacting with their environment is the most relevant tool to develop entrepreneurial knowledge and experience. The central concept of entrepreneurship education is to support students' learning experiences through different learning models ("learning by doing"; "project learning", "problem-based learning", "action learning", etc.).

4.2. Learning Objectives

I strongly believe that my teaching activity has to support the student learning process of the fundamental content of the courses I teach, but it also has to contribute to long-term objectives. Moreover, students have to understand the relevance of being autonomous; they have to play an active role in their own

learning process. By this "active" engagement students will be able to develop the lifelong learning skills needed to cope with progress in management and entrepreneurship practice. My goal as a teacher is to create the context to share this process. To make clearer the bridge between the theory and the applications, I often use my professional experience in the real world, and refer to current research projects as they are presented to me. Students have to start a process to be able to master the main concepts and develop connections among them. Passive knowledge is not enough: students have to gain an understanding of the main concepts and be able to explain them to their peers.

Since students need to develop their business skills and process understanding, more attention needs to be paid to the development of their entrepreneurial skills and behavior. This means introducing specific topics and activities to develop in them the awareness and characteristics of the entrepreneur. In designing the learning objectives of the CE course, I started to use Hisrich and Peters's three categories of entrepreneurial skills (1998) (technical skills, business management skills, and personal entrepreneurial skills) and then added Ray's taxonomy of entrepreneurial needs (1997) (Table 1). The main focus within the CE course is on technical and personal entrepreneurial skills to understand the entrepreneurial process and behavior. Nevertheless, the fundamental business management skills are covered as well.

Table 1. Learning Objectives

Communication skills (especially persuasion)
Creativity skills
Critical thinking
Assessment skills
Leadership skills
Negotiation skills
Problem-solving skills
Social networking skills
Time management skills

4.3. Course Description

The target group is represented by around 50 CE Dutch Masters and international students each year. The use of active teaching methods and the involvement of students in the classroom work (setting to "learning to learn cultural entrepreneurship") are supported by two small working groups (25 students). Each class offers the following components:

  – Interactive lecture,
  – Principal and small group discussion,
  – Game play or computer based simulation, case study discussion or
    guest lecture (experienced cultural entrepreneurs are invited to speak
    about their successful and failed experiences, and challenges in start-
    ing and running their businesses).

    The goal of the lecturer during these classes is twofold: to raise students'
awareness and provide knowledge on the theoretical side of cultural entrepre-
neurship, business administration, and to consult students on business plan-
ning and writing business plans. After having acquired the basic knowledge,
the students will also get practical insight into the various stages of cultural
entrepreneurship by applying their knowledge to cases from practice. Dis-
cussion will include disagreements with the studied literature and solving of
problems with various aspects from practice. The students' individual read-
ings of literature as well as of case studies comprise the preparation to each
plenary session, together with the reading of papers during the lectures. Start-
ing from lecture 3, student groups will be actively involved in the writing of
a business plan of a new creative and/or innovative cultural business. They
will be expected to apply the notions and concepts of each lecture, and to hand
in the part of the business plan relating to the lecture subject a week after.

    Since self-knowledge is a central topic of this course, starting from week
3 until week 6 students have to complete four online tests (one per week).
The results of these tests will be part of the student development portfolio and
be discussed during lecture 8. Then, students will elaborate on these results
themselves and use the first and the last self-assessment tests (week 1 and
week 8) to write their development portfolio of skills and competences. This
development portfolio is a reflection essay on test results, course material,
connecting class theory and concepts with personal experience. Students are
expected to state their future entrepreneurial goal, and analyze their knowl-
edge and capability of cultural entrepreneurship competences discussed in
this course to achieve it. They are expected to assess their competences and
human skills as well as the process they underwent to acquire and/or develop
them, using proper examples from their work completed in their assignments
and class discussions. The development portfolio should provide a picture of
the evolution of the student: personal and professional skills required within
the cultural entrepreneurship. The development portfolio, along with struc-
tured self-reflections, is part of the learning process.

    During the lecture, students are exposed to a lot of theoretical con-
cepts, supplemented with many cases and real life examples from cultural

organizations. After the class, students are expected to meet to work on their weekly assignment creating the business plan. The main goal is to apply the concepts to their own business plan. Each week, students receive a feedback on this weekly assignment and have to improve them for the final BP submission. The course ends with an Erasmus Dragon's Den. Three experienced cultural entrepreneurs will evaluate the groups' pitches of the business concept.

The examination result is 10% determined by the class presentation, 30% by the development portfolio and 60% for the business plan (30% the written business plan evaluated by the lecturer and 30% by the board of investors during the Dragon's Den). At the end of the course, students are asked to provide feedback and evaluation of the course.

5. Innovative Elements

The CE course innovates in three different aspects: the topics taught, the teaching methods and the design entrepreneurial behavior, process and person-centered process (see the design paragraph).

The course covers the main entrepreneurial topics in terms of technical, business management and personal entrepreneurial skills, focusing on the concept of human sustainability and core skills recognized as relevant skills for the entrepreneurs in the 21st century (Dede, 2009; Hovanessian, Vecco, 2014). While previously in their education students focused on goals, plans, actions and strategies, "deeper personal processes such as emotions, assumptions, cultural paradigms, which makes all those plans and strategies to succeed or fail were not discussed" (Hovanessian, Vecco, 2014, pp. 81). As affirmed by Carrier (2007), a lot of entrepreneurship programs are still using traditional strategies and tools for teaching entrepreneurship. However, while these models of teaching provided the mechanics of business to "students ignoring the person who runs the business, the entrepreneur. The goal is to develop in students the attributes and behavior of the entrepreneurial person which are sustainable in the medium and long term." As Ray stated (1997): "The skills of traditionally taught in business schools are essential but not sufficient to make successful entrepreneur."

Teaching methods utilized in entrepreneurship education vary. In Table 3 there is an overview based on the literature. The CE course doesn't adhere to the traditional classroom teaching. I combine traditional (lecture, seminars, case study BP, discussion groups) with some more innovative ones

(computer-based simulation, games and development portfolio) to show the variety of skills that have to be trained and/or developed.

The educational model used is blended learning to afford each student a more personalized learning experience, meaning increased student control over the time, place, path, and/or pace of his/her learning (Bonk, Graham, 2006). Within this blended learning I combine:

– *business plan* which is used to establish a connection with the real world;
– *case studies* which relate theory and practice, supporting analysis and critical thinking as well as handling assumptions and inferences to make decisions, all relevant entrepreneurial skills;
– *computer-based simulation games*, which embody the main entrepreneurial skills (seeking opportunity, solving problems creatively, persuading, negotiating a deal successfully, taking decision);
– *Dragon's Den*, organized to create a more competitive and entrepreneurial environment, each student group will pitch their business concept during the Erasmus Dragon's Den. The best group will receive a symbolic award.

Moreover, the development portfolio based on a reflection and self-development represents another innovative element. An important goal of the development portfolio process is for students to develop the practice of looking for connections between their experiences and their personal characteristics, interests (awareness categories) and the class learning experiences; and capturing them as evidence that can be used in the ongoing development of their learning story. Embedding the 'collect' and 'reflect' steps into the learning process promotes the idea that there is value in an experience beyond the course assignment, and that learning does not end when the class experience ends.

6. Three Years of Experience

In my teaching activity, my goal is to create a student-centered environment. Students have to learn actively, rather than passively, which means they have to participate. During these three years, I have observed that students are skeptical about the development portfolio assignment. As a facilitator, I show the relevance of this assignment and its difficulty because they have to apply their critical skills and evaluate their learning process in order to be constructive

to improve in the future. In this course, I try to relativize the concept of success and stress the relevance of the fail for an entrepreneur's learning process. In my CE class on entrepreneurial skills, this sentence guides my teaching: "Make sure people learn and grow from mistakes and that they share this learning. But don't accept that the same mistake is made twice. Make it clear, the rule is: Only make new mistakes" (Dourando). Often the students' main goal is to fulfill the course requirements, learn the concepts they like most or they can immediately apply in their life without taking into account that several learning objectives of this course are lifelong.

On average, 65% of the students are international from other European or extra European countries. This cultural diversity may imply some difficulties in levering students' thinking and learning. I always try to show the relevance of this cultural diversity and its positive impact on entrepreneurship. More attention to selection of the students with the right attitudes would seem to be appropriate. To ensure entrepreneurial attitudes among the students, a comprehensive interview process can be used. Not only has a motivation letter to be mandatory, but also a personality test and face-to-face interviews may be adopted to evaluate the applicants.

At present, the course presents the main topics associated with the early stage of an enterprise, no room is devoted to the topics covering later phases. The later stages of an enterprise are relevant to assure the enterprise and entrepreneur's sustainability as well.

Table 2. Overview of the CE Course

	W1	W2	W3	W4	W5	W6	W7	W8
Subject	Introduction & Overview Composition and assessment of the seminar Theories of CE	Entrepreneurship, entrepreneur, enterprise within the arts and cultural sector The psychological portrait of the entrepreneur Strategic definition (mission, vision, core values)	Recognition of business opportunities (Business Model Canvas, Opportunity Model Canvas, Lean Canvas, Business Plan)	Cultural entrepreneurship and leadership	Negotiation process	Evaluation of business opportunities (SWOT analysis SWOT+ analysis TOWS matrix PEST(E)L analysis) Operations and budgeting	Financing Vs investing in CO	Core skills for CE Discussion of the test results
Student class presentation & discussion	-	The cultural and creative entrepreneur	Strategic Thinking versus Strategic planning	Leadership vs management	-	-	Innovative financing within the cultural sector	-
Test	1. Initial self-assessment test of student knowledge of his/her skills and competencies on CE 2. Disc assessment	Creativity skills test	Emotional intelligence skill test	Big 5 personality test	Teamwork participation style test			Class discussion of the tests results Final self-assessment test of student knowledge of his/her skills and competencies on cultural entrepreneurship (at home).

Table 2. Overview of the CE Course – continued

	W1	W2	W3	W4	W5	W6	W7	W8
Weekly Business plan assignment		BP part 1	BP part 2	BP part 3	BP part 4	BP part 5	BP part 6	BP part 7 + extra class on elevator pitch and presentation skills
Case Study			Circle du Soleil	Pina Bausch			CVLP	
Simulation game					Start up game			
Guest lecture					American cultural entrepreneur	Dutch cultural entrepreneur		Canadian entrepreneur
Assigment	DEVELOPMNET PORTFOLIO		CLASS PRESENTATION			DRAGON'S DEN		WRITTEN BP
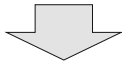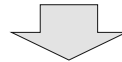
SELF-KNOWLEDGE   ENTERPRENEURSHIP PROCESS   ENTERPRENEURSHIP BEHAVIOR
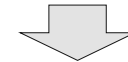
ENTREPRENEURIAL MINDSET

Table 3. Linking Entrepreneurial Behavior and Skills to Pedagogy

Enterpreneurial Skills	Seeking Opportunities	Taking initia-tives/acting independently	Solving problems creatively	Persuadnig/ influencing others	Making things happen	Dealing with uncertainty	Flexibly responding	Negotiating a deal successfully	Taking decisions	Presenting confidentiality	Managing interdependence successfully
TEATCHING METODS											
Adventure training	*	*	*			*	*		*		*
Business plan creation	*	*	*	*				*	*		*
Businee simulation											
Cases searches	*	*			*	*			*	*	*
Cometitions											
Counselling			*	*			*	*			
Critical incidents			*				*		*		
Critiques			*	*			*				
Debates				*						*	
Discussion group			*	*				*			*
Drama				*	*					*	
Drawings			*	*							
Evaluations	*										
Games	*	*	*	*	*	*	*	*	*	*	*
Golfish bowl				*			*	*			*
Guest speakers	*		*				*				
Interactive video							*		*		
Interviews			*	*		*	*	*			
Investigations			*		*				*		
Lectures							*				
Mentoring each other		*	*			*	*	*			*

Table 3. Linking Entrepreneurial Behavior and Skills to Pedagogy – continued

Enterpreneurial Skills	Seeking Opportunities	Taking initiatives/acting independently	Solving problems creatively	Persuadnig/influencing others	Making things happen	Dealing with uncertainty	Flexibly responding	Negotiating a deal successfully	Taking decisions	Presenting confidentiality	Managing interdependence successfully
Organising events		*		*	*	*			*		*
Panel observation								*	*		*
Presentations				*						*	
Projects	*	*	*	*		*		*	*	*	*
Real venture setting up	*	*	*		*	*	*	*			
Role models				*	*						*
Seminars		*	*					*		*	*
Simulations		*		*			*	*	*	*	*
Story telling	*	*		*			*			*	
Study visit	*		*				*				
Teaching others		*		*		*	*	*		*	*
Topic discussion		*		*			*			*	*
Workshop on problems/ opportunities	*		*					*	*		

Source: Own Elaboration on Redford, 2006; Cassier, 2007; Mwasalwiba, 2010.

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Chapter 5

Performance Management in Culture – Popular in Theory, Difficult in Practice

1. Introduction

Probably one of the least popular concepts in the cultural management theory is performance management, widely known as evaluation. As someone once stated, performance management is so popular in theory and so difficult in practice, and, thus, many researchers are trying to approach this issue from different perspectives. However, most practitioners in the field agree that performance management is a challenge in the fields like arts and culture where results and outcomes are not always tangible.

The evolution of performance management in the public sector started with the emergence of the New Public Management (NPM) theory. The reform processes that were introduced with the NPM movement had many effects on the development of cultural management and cultural policy. One of the consequences was that narrative around cultural management had been driven by the terms like evidence-based approach, targets, goals, impacts. This paper will discuss the origins of performance management in culture and how this concept relates to strategic planning in the management of public sector institutions. Furthermore, the paper will briefly present the evaluation model developed under the Balanced Scorecard framework.

New Public Management (NPM), as a theory and concept in the management of public administration and institutions, has been around for quite a while and, as such, is no longer a novelty. The NPM paradigm has been trying for more than thirty years to answer the same question: how to create and implement public policy and development strategies, using market mechanisms and skills typical of the private sector, in an environment of reduced government funding, and increased demands for cost efficiency and cost

reduction. The NPM, as a public sector reform movement and initiative, began in the early eighties of the last century in the countries of the Commonwealth: Australia, New Zealand, the United Kingdom, and Canada, while some of the NPM elements were the basis for reforms in the Scandinavian countries. Modernization, according to the NPM principles, implied the elaborate changes in the structure and processes in the management of public institutions, setting more efficient work of these institutions as its goal (Pollitt, 2012).

However, the NPM is considered as a theory or wave of reforms that introduced the "instrumental model of cultural policy" to the cultural sector by placing an emphasis on effectiveness and efficiency. Namely, the instrumentalization of cultural policy is a long-standing topic of debates of cultural policy researchers. While some feel that culture has yet to prove that it is able to positively affect the community, others argue that the potential impact it can have in terms of social, economic, and even political goals and values is overwhelming, and, as such, only adds argument for spending public funds on art and culture. Vestheim (1994) proposed the first definition of instrumentalization of cultural policy, which states that cultural products are the means for achieving goals outside the field of culture, i.e. that instrumental cultural policy understands art as a means to achieve certain, not only narrowly artistic or aesthetic goals.

The processes and advocacy of instrumentalization of cultural policy have been perceived by some authors as "threats" (Belfiore, 2002; Hewison, Holden, 2004), while Gibson (2008) argues that instrumentalization has always been an integral part of cultural policy and that instrumental cultural policies are, in fact, policies of production. Gray (2008) considers that any practical policy is of instrumental character and that it aims to achieve something, so it is necessary to investigate the specificity of instrumentalization in each particular case.

Authors researching the impact of the NPM on the public sector of culture in Britain (Belfiore, 2004) point out that the development of the NPM reform in all spheres of public administration has influenced cultural policy in this country to become instrumental in its character. Protheorugh and Pick (2002) indicate that "modern managerialism", when it appeared, penetrated into every part of Britain, and that no institution, from cathedrals, schools, hospitals, or cultural centers, was immune and safe from it. No aspect of life could have passed without managerial "targeting" and plans to perform them; therefore, performance management dominated, and all public services were given the goals they needed to achieve, and the quality assessment had to be

quantified in some way. In this period, British culture was turned into an industry (Protherough, Pick, 2002, p. 8).

The cultural policy trend, established under the influence of new public management, is that cultural policy is adapted to the currently set socio-political goals and priorities. Belfiore (2002) considers that the potential of culture and art in the field of social inclusion, place marketing and local economic development determines its mechanisms, but to a large extent the content too. While the author concludes that instrumental cultural policy is not sustainable in the long run, Gibson, in her article (2008), states that instrumentalization is always present in cultural policy, starting from two hypotheses: that the instrumentalization of cultural policy in the Anglo-Saxon-speaking area did not become topical with the arrival of Margaret Thatcher to power and the introduction of new public management into public institutions, it already existed before; and that there is no linguistic consensus on what constitutes intrinsic and what instrumental activity, considering this dichotomy wrong. For example, by analyzing museum activity in the last two centuries, she cites examples in which cultural programs are used to achieve very specific goals. One of them includes a local community development project from the late 19th century in Liverpool, which, in the so-called "cultural district", consisted of a sewage system and a plumbing system to educate the population and help public authorities to combat the highest mortality rate in England, all due to the spread of contagion and disease. This example illustrates how culture and art were "used" for the purpose of "enlightening" and educating the population vis-à-vis a particular social problem.

According to Belfiore (2002), questions about the instrumentalization of cultural policy point to the main problem that lies in evaluating the effectiveness of cultural programs and the public policy itself. According to her, art, that is, culture has yet to prove that it is indeed capable of bringing economic and social progress and show that the sector is worth investing in, especially at a time when the level of government funding is small and divided into several sectors. In the UK, the positive effects of the cultural sector have not been adequately demonstrated, argues the author, and the additional problem is uneven and unharmonized cultural statistics, so the lack of systematic monitoring and evaluation disables benchmarking across the entire cultural sector. Nevertheless, this points to the challenges faced by culture managers and cultural policy makers when they begin the process of strategic planning, which is an indispensable part of performance management.

2. From Inputs to Outcome

The theory of NPM relies on three basic concepts, the three elements that make up the NPM "equation": *input, output* and *outcome.* Therefore, inputs are what the institutions receive or what enters into them to deliver and carry out their mission (human resources, financial resources, infrastructure), and outputs are units produced. Outcome is the third category in this relationship and represents what differentiates the public sector management from the private sector management. Namely, while the management of private organizations and companies sees its meaning in the relationship between the input-output units, therefore, in the product or service, the NPM emphasizes this hard-to-measure and, in many ways, definition-elusive outcome – long-term result, outcome, value, the impact that public institutions give and/or owe to their stakeholders. Therefore, in subsidized theaters, for example, inputs can be space, material resources and people, and output the number of the premieres, the number of shows, the number of tickets sold, the number of different events held in the theater premises, educational seminars, publications, etc. Outcomes at a public theater may be the inclusion of different groups, creating new audience, artistic excellence, or even more education about sensitive issues of a particular group (LGBT rights, juvenile pregnancy, etc.). The research of public discourse (Stefanović, 2013) on the topic of success of subsidized theaters located in Belgrade suggests that success is reduced to simple parameters on the input – output relation: number of sold tickets, number of premieres, number of shows on tour, and number of awards. Concepts such as evaluation, parameters and indicators, are criteria mentioned only in cases when a crisis situation arises, and the broader social impact and importance of theater art is not part of the public discourse in Serbia. Namely, performance management and evidence-based policy are still not an important and acknowledged part of either cultural policy or theater management.

Therefore, the outcome as a special category, long-term value, effect, result and impact, gives the researchers scope for analysis, and creates difficulties for both cultural policy makers and culture managers. Thus, we define the concept of outcome as the overall effect that an organization in culture has in relation to society as a whole or, more specifically, in relation to the cultural, economic or educational goals of a particular local environment or institution itself. This definition clearly shows why some researchers claim that the narrative of the outcome leads to instrumentalization of the cultural policy.

However, there are arguments in favor of the development of performance management in cultural organizations. The arguments most commonly

heard in support of the introduction of public sector performance measurements are: supporting the cycle of creating and planning public policies, increasing the transparency and accountability of public administration, as well as the process of capacity building and improvement of the management of the entire organization. Common doctrines on performance management range from "You cannot manage what you do not measure", to "What is measured is done" and "What is treasured is measured", but all come down to the same: evidence-based policy is the bottom line.

The introduction of new public management concepts, such as output, outcome, effectiveness, efficiency, transparency and accountability in public sector management models presupposes the existence of a strategic planning process. That is why cultural systems, which were part of the reform of the NPM, as part of the overall reform of the public sector, had the establishment and development of indicators and performance criteria as one of the basic tasks, which automatically meant that the strategic plan of the organization was a *conditio sine qua non*. In the public administration sector, non-financial indicators are crucial, because they give the management a picture of their performance, i.e. success (Guthrie, English, 1997). Therefore, qualitative indicators in the field of limited cultural productions are an indispensable element of planning in the management of culture.

However, it should be kept in mind that, traditionally, the principles of new public management were more efficiently applied in the technical areas of public administration, because it was easier to set unambiguous goals in them and then measure the results (Gregory, 2003). This points to the fact that researchers and experts have recognized and pointed to the difficulties in applying the theory of NPM in the so-called soft fields, such as education, health, and culture. Therefore, the process of assessment and evaluation in the field of culture has always been a specific challenge, both to the managers of organizations and creators of cultural policies.

3. From Strategic Planning to Evaluation

Strategic planning is a framework that includes performance management as an integral part. In other words, it is essential to understand the relationship between the goals that we would like to achieve through the programs and activities, with the criteria and indicators we would like to monitor during the process of implementation of the strategy.

Strategic planning helps the organization to reach consent in decision-making over a long period of time, and, in complex organizations consisting of several departments or sectors, the strategy makes it easier for decisions to be consistent with one another (Grant, 1998, p. 23). The strategy links the mission and vision by which the organization defines a group of goals or some future aspirations, the so called strategic intent (Hamel, Prahalad, 1989). Strategic intent may also be an irrational ambition, argue Hamel and Prahalad, because, according to them, such a desire leads to innovation, risk taking and continuous improvement. In cultural management, an irrational ambition is not necessarily impossible, but, given that the goal in culture is not just innovation, but public interest, the goals of strategic development must be well-thought-out and the consequences considered.

By contrast, Dragićević, Šešić and Dragojević (2005) point out that the meaning of a strategy can be called into question in environments characterized as turbulent, "and that countries in transition consider the area of culture as a guarantor of the preservation of tradition and identity, and therefore their contents and directions of work are not considered subject to review" (Dragićević-Šešić, Dragojević 2005, p. 94) or changes. The point of strategic planning is to consider external and internal capacities, opportunities, threats, all dynamics and actors that influence the development of an organization, so the strategic planning process (if conducted in a professional manner) would inevitably pose questions about the meaning, role and perspective of an institution.

That is why reconsideration of the concepts of mission, vision and goals is part of the whole process of organization analysis, because considering the directions of strategic development and the potential of the institutions can lead to the realization and understanding that, for example, a mission that was previously defined for some other time, inherited or even borrowed at some point from a similar organization, is incompatible with operational plans and activities or is not in line with the needs of (non) audiences, trends in the environment, and the like. The new vision is arrived at in different ways, perhaps only by a clear idea of a leader or through a strategic analysis which can involve different strategic planning instruments. Namely, the choice of the right, i.e. adequate instrument that helps us in analyzing and creating a strategic plan has a key impact on the outcome of the development of the strategy, and, consequently, for the creation of the process of evaluation and monitoring of organizational development.

We should point out the basic instruments of development of the strategic plan, from the most popular SWOT analysis (Dragićević-Šešić, Stojković, 2011, p. 90), through Porter's theory of the five forces of competitiveness,

PEST (which is sometimes transformed into SLEPT (Social, Legal, Economic, Political, Technological or PESTEL, or STEEPLE), to the analysis of internal 7S factors (Skills, Structure, System, Shared Values, Staff, Style, Strategy).

In addition to the above-mentioned possible methods for creating a strategic plan, there is also a trend analysis which enables the development of scenarios, i.e. predicting tendencies in the development of each society or community. Depending on the problem, the trend analysis includes the prediction of the development of demographic phenomena relevant to the individual problem analyzed: for example, the aging of the audience, the increase or decrease in the population, urbanization, the rise in inequality in society, the ubiquity of digital technologies in everyday life, etc. This instrument can help the management in terms of predicting the phenomena and trends that can influence the development of the organization, which can be factors that determine the possible development strategies, and, of course, access to the evaluation.

Another way to create a strategic analysis process is the Organizational Mapping Tool (OMT) introduced by the Ford Foundation, which is to be executed with the help of an external facilitator. The goal is to see the organization as a whole, and to identify areas that are better or worse, and where there is room for improvement. This instrument is practical because different types of organizations are seen through degrees, i.e. a continuum of minimal, basic, moderate and, ultimately, a strong degree of presence or absence of a particular practice. When we talk about mission and vision, the minimal level would be that there is no explicit mission and vision, nor a shared set of values that govern the work of an organization. The basic degree means that there is some obscure mission and vision, which many in the organization cannot articulate. A moderate degree means that they are defined clearly, but that they might be more specific, and that a large proportion of employees understand both terms. A strong degree indicates that there is a clear, specific and convincingly defined mission and inspirational vision in this category, and that employees and management are fully committed to their fulfillment through concrete tasks. Categories whose degree of fulfillment are mapped by the OMT instrument, apart from mission and vision, are: programming (of activities); learning and evaluation; advocacy; field engagement; external communication; governance; financial management; relationship with donors and fundraising; administration; human resources; security and safety; organizational culture; executive leadership or leadership.

The fact remains that the models of evaluation and assessment of success in culture are changing and adapting to new needs and knowledge.

Evaluation can also be viewed from multiple perspectives, for example from theoretical one; then, from the perspective of methodological issues on the process of evaluation in culture and art; from the perspective of empirical research on the impact of projects, events or festivals; from the perspective of other disciplines and areas related to culture; from the critical perspective of the evaluation process itself. In this sense, evaluation of public institutions of culture can be internal and external, although it would be ideal to do both (Dragićević-Šešić, Stojković, 2011, p. 152). Internal evaluation is part of the strategic planning process, since its starting point is the previously defined objectives, so the evaluation process represents the determination of the degree of achievement of the given objectives in the strategic plan, and its results will set new planned goals for the next cycle of strategic planning. Strictly external evaluation is bulky, and can be financially unattainable for cultural organizations, while strictly internal ones often lead to unrealistic and unilateral statements. Therefore, a combination of these two types of evaluation, where the institution itself would do a large part of the evaluation itself and should not spend too much time on it, with the external one, by the independent experts, would be the most appropriate model (Birnkraut, Wolf, 2008, p. 17).

Parameters, criteria and indicators are the terms crucial for the evaluation process, and the most rigorous art institutions have developed their own performance evaluation systems and have, thus, become benchmarks in their field, such as La Scala in Milan (Dragićević-Šešić, Stojković, 2011, p. 152).

There are no ready-made evaluation models in culture, but they need to be created and developed depending on the perspective we are taking. For example, Birnkraut and Wolf with a team of researchers created a system of external evaluation of cultural institutions for the city of Berlin, in which cost analysis and economic indicators are just one part of the instruments for evaluating their work (Birnkraut, Wolf, 2008, p. 71). The authors define the evaluation as a measure leading to a sustainable, sustained and systematic improvement of the institution. This research points to factors of external evaluation, which the decision-maker must bear in mind when proposing it and implementing it in the budget of institutions of culture. During the research, the authors noticed that the idea of possible punishment undermined and reduced the readiness of the institution to voluntarily undergo the evaluation, which is a prerequisite for a successful process. Instead of working together on improvement that could be based on an evaluation, the institution will attempt to conceal and misrepresent, and will not be motivated to sincerely enter into the process. Then, the possible punishment puts the institution in a situation that jeopardizes its very existence and can lead to a decline in

the level of offerings, services, and infrastructure from fear for the future, because, if employees feel the questioning of their activities, they may have a reduced enthusiasm for work.

The next important feature the authors point out is that evaluation in cultural institutions should be limited to operational, i.e. the managerial part of meeting the goals, believing that the artistic achievement cannot be evaluated. The survey, for example, looks at cultural institutions as educational cultural bodies, and places the evaluation process from this perspective. Based on the results, the authors created an evaluation scheme, whose structure is based on basic premises: simple, so that everyone can use it; and the proposed evaluation system is adaptable so that each type of institution can use it (Birnkraut, Wolf, 2008, p. 17).

4. Balanced Scorecard System

The theoretical instrument for the development of a strategic plan called Balanced Scorecard authored by Kaplan and Norton (1996) is guided by the principle that it is impossible to manage something that is not measured and, thus, they created a system that views the organization as a whole through qualitative and quantitative parameters. The Balanced Performance Measurement System balances financial and non-financial indicators, through four perspectives or, as Birnkraut (2008, p. 21) calls them – four blocks: the financial, audience perspective, the perspective of internal processes, and the growth, learning and development perspective of the organization. Based on these perspectives, management creates a map of strategic goals, defining measures, targets and initiatives, i.e. the steps it will take.

Kaplan and Norton (2001) build on their theory, pointing out that, although the model is designed for private corporations, in the case of the public sector, the hierarchy of perspectives needs to be changed, putting the client's perspective first, with the view that the public sector's purpose is to serve the local community. This instrument is used to put operational management and strategic plan on the same page as it often happens that an explicit organization strategy is not in line with operational management plans, so it often happens that it is not implemented or is partially implemented.

The BSC model requires managers to translate strategic goals into operational plans with specific tasks and activities, but also budgets, so that the Balanced Performance Measurement System can help the organization to

assess whether it adds value to the community by comparing, i.e. measuring effects and the ratio of defined goals, activities and content offered, and results (Hartnett, Matan, 2011). Hartnett and Matan (2011) describe the case study of the Indianapolis Museum, whose management succeeded in developing a Balanced Performance Measurement System in six weeks using a Drupal service, which is a digital content software. The museum initially used it for a long time to maintain the website and the digital internal platform, until the management decided to develop a common dashboard with Drupal developers, to track the internal metrics, but also to have an external "snapshot" of the situation.

Namely, the management team of the Museum decided which indicators would be monitored (number of visitors to the Museum, new art works in the collection, but also electricity consumption, donated sums, membership fees) and the "dashboard" became a means of internal and external communication. Since the system provided for the data to be entered individually into Drupal, the management decided that every employee in charge of some of the relevant data has the obligation to enter it in the system. For example, a person who receives an electricity bill is responsible for the presence of that information on the dashboard. Hartnett and Matan (2011) point out that the implementation of an instrument management using the BSC model is suitable for organizations with a high level of technological sophistication. However, by making it public, the Museum has helped other organizations to "lend" this practice and build their own internal systems for monitoring various perspectives. This case study demonstrates the promotion of institutional transparency, but also innovation in cultural management, which created the process of performance management starting from the perspective of increasing transparency and accountability, as well as from the perspective of the participativeness of their audience. With the multi-year approach to this performance analysis, through quantitative data, the institution was able to monitor how some of the data were changed, and monitor the variables, for example, visits to the Museum or membership fees. In this way, quantitative data were classified providing the management with the basis for further decision-making concerning the introduction of new programs to suit the needs of the community.

5. Balanced Scorecard - a Possible Evaluation Model

In order to understand how the BSC model could be created, this paper will present possible evaluation blocks of questions developed for subsidized theaters. This model can be adapted for specific needs and character of an organization.

5.1. Audience and Stakeholder Groups

The audience is an important stakeholder in the theater, and the goal of this perspective is to consider, and evaluate how the organization "tracks" both its audience and the non-audience. Therefore, possible evaluation questions would be: does the institution carry out audience surveys; if they exist – do they have a longitudinal character; then, is a certain part of the (non) audience involved in the consideration of topics that will affect the repertoire or additional content and programs; has the theater organized associations or clubs of its audience in some formal or informal manner.

In this block, the organization analyzes the relation of the theater with other stakeholders or friendly groups. Questions related to other stakeholders would be: membership and activities in theater associations (active, passive, initiators of new associations); are there any partnerships with the local community and whether some joint projects are launched; is there a partnership with the business sector, if there is – are the benefits significant or can they be improved; are there any partnerships with other cultural organizations (public, local institutions, the independent sector) and joint projects; are there any partnerships with the academic community or art colleges, and how to measure the effectiveness of these partnerships. This evaluation block includes an assessment of how the institution is positioned in relation to the competition, that is, first in relation to theaters from the same group (repertoire, drama, for example), and then in relation to all the other theaters of the institutional and independent scene. So, does it have a "national", "urban", "regional" or "international" profile? Is profile change a possible topic for consideration, does the analysis of the environment and the audience indicate that possibility?

5.2. Internal Processes – Growth and Development

As part of the organization, the internal potential and processes are considered in a dual manner: as the potential of human resources, through the segment of development and training of employees, and through the processes

of modernization of infrastructure and equipment. Accordingly, the questions could be: what processes and instruments of the institution are used to systematically monitor the development of their people; is there a plan for developing new skills for the artistic, but also technical segment of the staff. Is it possible to introduce new occupations into the organizational structure, and how are they planned?

The internal evaluation process also includes the issue of infrastructure, i.e. modernization of equipment, because it represents hardware that enables smooth operation of the process, so the analysis of the improvement of the space and assets in the possession of the institutions should also be a segment of the assessment of the situation. For example, have there been any investments in infrastructure; has there been an initiative to negotiate with donors to support a certain part of the organization in kind; and setting precise goals through measures and initiatives for the improvement of the facilities, which can include the external environment, i.e. the immediate environment of a particular location, or theater, for example a nearby park or some other public area.

5.3. Financial Perspective

In this section, questions about income, assets, liquidity, and new sources of financing are raised. Also, marketing is important in this perspective. The question of forming the price of tickets and placing the offer is a financial-marketing segment; therefore, the price and distribution channels is a question that should jointly be dealt with by the financial and marketing managers, along with continuous consultations with the manager for the development and diversification of the audience.

New sources of financing include the issue of the development of special events, activities that do not involve the theater performances per se. Nowadays, practice suggests that theaters with tradition and ambition must expand their scope of activity, as new activities would bring in new segments of audience, but theaters would also become gathering places, places where life happens on the days when there is no theater performance too. This social moment of gathering in theaters is also a financial issue, as global practice indicates that theaters can use their spaces for different partnerships, which must not be understood as the "commercialization" of space, and the preparation and creation of such projects must be part of a marketing narrative.

5.4. Strategic Control

This block focuses on strategic development, but also on the issue of program planning in the broadest sense. Also, this segment includes certain elements and overlaps with issues from the previous three blocks. For example, what processes, i.e. the instruments of the institution, are used to monitor the relationship of the given goals and the performance, what is the frequency of the assessment and what type of management control is it possible to establish? What are the means of internal communication? What is the vision of the institution (defined, fixed, variable), what is the mission and how does it correspond with the vision? Is the program, i.e. repertoire, in relation to exploring the needs of the audience or with goals such as diversification of audiences and programs; is the repertoire in correlation with the goal such as, for example, the development of the ensemble? Does the program respond to the social and political context; does it bring new themes and artists to the stage; does it in some way innovate its contents? This perspective is important because it is about controlling the fulfillment of strategic goals, defined by the strategic development plan.

5.5. Culturological Impact

This evaluation block is not an original part of the BSC model proposed by Kaplan and Norton, but the results of the theoretical research of new public management and public value theory (Stefanović, 2018) which indicates that there is a need to add a fifth block for the evaluation analysis. This perspective is also the most demanding, because it raises the question of the long-lasting and wider social impact that an organization achieves. On the other hand, the analysis of this type of influence tackles the issue of the role and function of institutional theaters (and public institutions of culture in general) in the current system of culture (Klaic, 2016).

The mentioned research considers that the delivery of public value, through artwork and art projects, is the ultimate outcome of the work of management in culture and cultural policy. A part of this block of questions is the criterion of the impact that culture has on one community, which is difficult to measure. For example, the question may be how many performances or additional activities were aimed at educating a particular audience group on a topic? How many new socially relevant topics have been raised, and in what way?

6. Conclusions

The debate on value of culture is one of today's most debated topics in the area of cultural management. Targets, goals and impacts have strongly influenced the narrative and some researchers claim also the content of the arts and culture. However, performance management and its role in the strategic planning are still present, while, for policy makers, the evidence-based policy is among top priorities. Thus, this paper tried to briefly sketch how performance management entered into narrative and became quite an unpopular topic in the sphere of culture and arts. In addition, we presented a possible tool for evaluation that could help practitioners in creating strategy.

To conclude, cultural managers and academia are more than ever lobbying for research and hard data, thus, the strategic and operational decisions could be made in the best possible way, for all stakeholders.

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Chapter 6

Changes in Practices of Participation in Culture and Resulting Implications for Marketing Research that Serves Building Knowledge about Recipients of Culture

1. Introduction

The principle of continuity and change operates in the sphere of culture, because development of new forms of satisfaction of cultural needs is not accompanied by complete decline of earlier cultural fields and methods of participation in culture. Therefore, knowledge resources regarding behaviors of recipients of culture, together with a broad spectrum of factors determining them, as well as changes in practices of participation in culture, are vital in management of cultural institutions. The knowledge finds application in creation of effective marketing actions that support implementation of missions of cultural institutions.

The purpose of the paper is to show changes occurring in practices of participation in culture that determine many implications for execution of marketing research that serves in building knowledge about culture recipients, both in the dimension of applied research methods and techniques, as well as in emergence of new research contexts. Implementation of the goal formulated in this way requires showing the processes included in the so-called new consumption, i.e. homogenization and heterogenization of behaviors of culture recipients, dematerialization and virtualization, as well as individualization in behaviors of participants in culture. This constitutes the basis for presentation of research approaches and methods that find application in recognition of practices of participation in culture. The last part of the paper

shows research projects in the sphere of culture as systemic products that are the response to significant complexity of behaviors of the participants in culture expanding the scope of internationalization of culture circulation as well as growing information needs of people managing cultural institutions.

2. Processes of New Consumption as the Expression of Changes in Practices of Participation in Culture

Significant changes that concern the ways in which cultural needs are satisfied are occurring in the sphere of consumption. They are associated with the development of processes included in the so-called new consumption (Bywalec, 2010, pp. 194-226), and are characterized by intensification of consumer behaviors reflected in occurrence of the following trends:

- homogenization of behaviors and related consumption of globally circulating culture content that frequently exists in the form of formatted, American cultural products;
- heterogenization of behaviors manifested in diversification of tastes, likes and preferences related to participation in culture and growth of acceptance for various forms of regional and niche culture;
- servicization expressed by growing share of expenditures on cultural services in total expenditures;
- dematerialization, which, on the one hand, is related to satisfaction of constructive needs and supports humanization of consumption, and, on the other hand, represents approaching participation in the culture through the prism of cultural event brands and the reputation of cultural institutions;
- virtualization, which represents application of the Internet on individual stages of decision-making concerning the purchase of cultural goods and services, as well as the use of virtual goods and services of culture;
- prosumption consisting of active participation of consumers in creation of artwork and its promotion;
- individualization, which allows for adaptation of elements of cultural offerings to individual needs of participants in the culture;
- deconsumption, which is a conscious reduction or abandonment of some forms of culture consumption;

– greening of consumption, which consists of economical and rational application of cultural goods, including, for example, books that are provided to other participants in the culture after they are read.

The coexistence of opposing trends, including homogenization and heterogenization of behaviors of participants in culture, is characteristic for the processes of the so-called new consumption. On the one hand, behaviors reflected in preferring formatted global culture products, and on the other hand the attitudes of opposition to cultural Americanization that are accompanied by increase in acceptance of various forms of niche culture or development of ethnocentric attitudes associated with buying native goods of a culture are observed.

Dematerialization, which is defined in two ways is also an important distinguishing feature of the processes included in the new consumption. It represents growth of significance, for the consumer, of intangible assets, including culture, impressions, aesthetic experiences, knowledge and intellectual development, whereas a decrease in the share of consumption of tangible goods, and, at the same time, growth of intangible goods consumption is its expression. In this way, dematerialization of consumption is associated with moving to higher stages of consumption development and its humanization, as well as with servicization. It must be added that primarily, growth of free time rather than income, is the condition for the development of dematerialization of consumption among highly developed and wealthy participants in culture (Lippe, 2007, pp. 693–711). The level of prosperity as the determinant limiting dematerialization of consumption concerns the buyers who already have increased cultural needs. This is because an economic barrier often occurs only among people who are willing to expand the scope of consumption of intangible goods. Therefore, among the barriers to development of dematerialized consumption, attention must be focused on the great significance of psychological as well as social and cultural determinants, rather than only prices and incomes of the participants in the culture.

Dematerialization of consumption is also defined in the context of objects of consumption that are given symbolic, intangible meanings. In this case, the brand of the cultural institution and applied forms of marketing communication that serve creation of sensation and experiences of cultural offerings to recipients are vital. The processes are accompanied by changes in mental disposition of culture recipients. They contribute to the rise of a culture of event that is experienced by many senses, and for which it is typical to provide the participants with many attractions and impressions referring to all the senses in one place and in a reasonably short time. It is associated

with a blurring of the division into explicitly distinguished fields of culture that is accompanied by linking diverse art areas within the activity of cultural institutions. Furthermore, it must be added that distraction that is a result of performing several tasks simultaneously is increasingly more often a mental attribute of contemporary culture recipients. Changing mental dispositions must also be related to the environment of new media, the use of which leads to the habit of concurrent reception of several stimuli from media, and frequent manifestation of impressions through showing photos and comments concerning cultural events on the Internet (Szlendak, 2010, pp. 92–102).

Showing changes in practices of participation in culture, growing mobility of consumers and increasingly broader application of innovative information and communication technologies should also be indicated. This brings changes in the way in which time is perceived, which consequently leads to the rise of a new category described as momental time. Disappearance of the "culture of waiting" and the metaphor of momentality are well-shown by behaviors of culture participants who, while applying new technological solutions, can watch several episodes of their favorite TV series one after another and they do not have to wait for a few days for them to be shown on TV. The feeling that the pace of life in the world is too fast and sometimes contrary to other aspects of human experience that accompanies some recipients of culture is the consequence of changes in time perception (Urry, 2000, pp. 105–130).

It should also be stated that culture is experiencing another change of paradigm associated with media convergence. It is accompanied by expansion of the possibilities to create transmedia projects, the essence of which is artwork functioning on many levels because a story presented in one medium is developed in other media. The idea of transmedia project comprises application of diverse forms of communication, including films, novels, classical webpages, as well as blogs, social networking services, comics, concerts, theme parks or computer games that have been gaining significance. It must be emphasized that perception of artwork with the use of various media, including the Internet, contributes to intensification of experiences of fans who, through their activity, can also co-create narration and expand the world presented in the artwork (Jenkins, 2006, pp. 2–5).

Virtualization of participation in culture, which constitutes a vital dimension of occurring changes, also leads to the rise of the category of culture of excess, which, to a significant extent, is the result of multiplication of cultural offers available online and a decline of reviewing institutions. A specific type of excess of artworks available online makes tastes and preferences of culture recipients diversify and consequently further subcultures and niches emerge. Furthermore, participation in culture is subject to individualization

because recipients adapt many elements of cultural offers to their needs and preferences. The occurrence of a new type of democratized culture, i.e. the culture of participation, is a fundamental change caused by popularization of the Internet. It is expressed in a blurring of the division of roles into creators and recipients. However, in this context, a question about relationships between an amateur and a professional artist arises. Opportunities associated with cultural development must be perceived in the development of independent creative production and also in changing amateurs who are talented and shaping their workshop into professional artists. Although new media are not only technologies, but also social systems changing practices of culture, it must be emphasized that emergence of the culture of participation does not mean that other types cease to exist. Furthermore, it must be stated that considering multiplicity of cultural stimuli and the fact that recipients store on laptops increasingly larger numbers of text and music files, as well as films that, sometimes, they will even have no chance to read, listen to or see, there are problems with selection of content excess. The loss of authorities that were some kind of heuristics that facilitated making the choice, are accompanied by multiplicity of canons of culture. Recipients of culture also adopt diverse strategies of behaving in the culture of excess, including the strategy of entrustment, for example, in friends, media, awards with which the artworks are honored. Selection of cultural objects by consumers on the basis of heuristics that allow for fast evaluation of the artwork is another type of behavior. Consequently, this may cause the recipients to be a specialist in "one director" or "one film genre" (Szlendak, 2013, pp. 16–22).

The processes of new consumption were initiated in most developed countries, but they also occur in the countries that are on a lower level of socioeconomic development. This is because the growing mobility of consumers contributes to adoption of lifestyles and methods of consumption as well as ways of spending leisure time that are typical of other consumers, especially those representing societies on a higher level of development. However, every society has its own rhythm of these changes that is determined, among others, by history, traditions, religion or factors of an economic character. At the same time, it must be emphasized that these changes cause a lot of challenges for people managing cultural institutions. They also determine a series of implications for conducting research in the sphere of culture.

3. Development of Approaches and Methods of Research on Culture Recipients as the Response to Changes in their Behaviors

Conducting market research is a fundamental principle of marketing, the implementation of which, in the sphere of culture, should consider the essence and function of culture. The role of marketing in this sphere is many times expressed in finding relevant audience for artworks that are the results of artistic work (Mokwa, Dawson, Prieve, 1980). Determining the significance of marketing in the sphere of culture, Colbert similarly states that, in the case of cultural institution, application of marketing does not mean that the artist must create artwork while adjusting to the needs and tastes of recipients. Marketing in culture is defined in the context of reaching the market segments that can be interested in the artwork. On the other hand, forms of artwork promotion, its distribution methods or pricing policy should be adjusted to recipients' needs. Therefore, enabling consumers to contact with the artwork and consequently the achievement of goals associated with the mission of the cultural institution should be the reason for application of marketing in the sphere of culture. Furthermore, the role of marketing is perceived through the prism of shaping recipients' tastes, creation of relationships with them, raising awareness of culture and not just the satisfaction of currently experienced needs (Diggles, 1986, p. 243; Colbert, 2007, pp. 4–12; Dragićević-Šešić, Stojković, 2010, pp. 140–145; Smoleń, 2013, p. 265; Varbanova, 2013, pp. 156–157; Sobocińska, 2015, p. 89; Wróblewski, 2017).

Therefore, there is a need to understand behaviors of culture participants and their determinants. It is even more important because demand on cultural goods and services are characterized by large uncertainty (Caves, 2000, pp. 1–3). Marketing research, the implementation of which should include presented changes in practices of participation in culture, performs a special role in creation of knowledge about consumers' behaviors. This is because changes observed in consumers' behaviors determine new research contexts and they have impact on selection of research methods and techniques.

Both qualitative and quantitative marketing research methods find application in recognition of behaviors of participants in culture. While aiming at finding regularities in participation in culture and empirical verification of the models of culture consumption as well as generalization of results, quantitative research must be conducted. Increasingly, more frequently their performance is computer assisted. It is reflected in application of computer assisted personal interviews (CAPI) and computer assisted telephone interviews (CATI).

Considering the growing scope of application of new media and the virtualization of participation in culture, attention must be focused on growing the possibilities of integration of results of classical marketing research with automated measurement. Performing classical marketing research contributes to better understanding of consumer behaviors and factors determining them, but it is based on declarations. On the other hand, automated measurement that provides hard data is exposed both to some underestimation, the source of which is, for example, browser cache, operation of firewall and attribution of single IP address to many various users, as well as overestimation related to functioning of the so-called browser robots or frames dividing webpage, into parts that are counted as separate webpage displays.

Analysis of stages of marketing research development shows that the nature of interactions accompanying them is changing because person-to-person interactions are replaced by person-to-machine (computer) and computer-to-computer interactions.

At the same time, it must be noticed that development of quantitative approaches and research methods, as well as forms of automated measurement, are accompanied by growing interest in qualitative research concerning participation in culture. It is associated with formulation of the principles of methodological individualism and subjectivism and also some skepticism towards the possibility to translate complexity of phenomena and processes, including those related to participation in culture, into the formalized language of mathematics and IT science.

A specific characteristic of qualitative research that is one of the determinants of its development, is that the research allows for reaching weak signals of recognition of mechanisms of association and unaware needs, motivations, consumers' expectations or their aspirations as well as new practices of participation in culture. Qualitative research can also be useful in the process of building a theory through construction of hypotheses as a result of qualitative research that are subsequently verified in successive studies. Furthermore, qualitative data have an enormous potential in explanation of quantitative data. On the other hand, qualitative research of an ethnographic nature allows to grasp behaviors of entities in their natural environment and go beyond respondents' declarations (Graebner, Martin, Roundy, 2012, pp. 276–284).

Considering the trend of individualization in culture consumption, it can be supposed that qualitative research described as "individual ethnography", which serves the creation of rough descriptions of life of specific people or emphasizing an individual, rather than description of the complex culture of a given group, will gain in significance (Angrosino, 2009, pp. 146–147).

Aiming at development of a model approach to marketing research that finds application in recognition of practices of participation in culture, attention must be focused on the need to apply triangulation. This allows for improvement of research quality. Benefits possible to achieve thanks to application of triangulation are proved by the fact that triangulation concerns not only methods, but also researchers, data and theory. Triangulation of methods is understood both as triangulation between methods, as well as triangulation within methods. This means that quantitative and qualitative methods, as well as methods included in the same groups, i.e. quantitative or qualitative methods, are subject to triangulation. On the other hand, researchers' triangulation is related to performance of research by several people for the purpose of minimization of researchers' subjective preferences. Data triangulation, in turn, consists in application of diverse sources of data and allows to achieve benefits thanks to the use of the same research methods. Data triangulation can be applied through studying a given cultural phenomenon in various moments in time, in various places and with participation of various respondents. Theory triangulation is useful on the other hand in solving problems characterized by low level of theoretical coherence. It concerns the situation in which specific phenomena and processes can be explained through diverse theories. The analysis of interview that is based on several methods of text interpretation and considers theoretical assumptions of each of these methods can be the example here (Flick, 2011, pp. 82–87). The growing role of knowledge as a resource of cultural institution means that complex research projects can be perceived through the prism of qualities of systemic products.

4. Research Projects in the Sphere of Culture as Systemic Products

It is the very nature of systemic products that, while purchasing them, the buyer gains a lot of values at the same time with no need to compose them on their own. In this case, the buyer is a decision-maker in a cultural institution, cooperating with the researcher who often represents a research agency that satisfies information needs of marketing research users. It must be emphasized that systemic products serve satisfaction of a bundle of needs rather than one need experienced by the buyer. Approaching research projects as systemic products it must be emphasized that, due to a broad scope of cooperation between marketing research users and representatives of research agency, only the needs related to research planning or their implementation,

interpretation and analysis of results, as well as formulation of suggestions for changes concerning marketing activities conducted by cultural institutions that serve shaping behaviors of participants in culture, can be satisfied. Furthermore, it must be emphasized that results of implementation of projects in the form of information and knowledge, support satisfaction of the needs of managing people in terms of understanding of the phenomena and processes occurring inside cultural institutions and its environment, as well as making marketing decisions and evaluation of efficiency of implemented solutions. Innovative nature and broad scope of application of innovative information technologies are further features of systemic products that are also desirable attributes of research projects. Intangible resources, including knowledge, perform a vital role in creation of systemic products. What is more, the use of systemic products requires knowledge and skills. Networking, perceived both through the prism of co-designing of this type of products and workers of cultural institutions and research agencies, as well as in the context of functioning of entities creating systemic products within networks established with entities of market environment, is an essential distinguishing feature of systemic products also concerning research projects. It should not be neglected either that systemic products are distinguished by brand and have global or glocal character (Żabiński, 2012, pp. 23–26). These qualities also concern research projects approached in categories of systemic products because, while functioning in the market, research agencies create their brands and often the scope of their activity enables implementation of research projects in many countries with maintenance of sensitivity to cultural issues in individual stages of research. A synthetic approach to research projects as systemic products is presented in Figure 1.

Figure 1. Characteristics of Research Projects in the Sphere of Culture as Systemic Products and Prerequisites for their Development

Prerequisites for development of research projects as systemic products in the sphere of culture:

– changes in behaviours of culture participants (including servicisation, dematerialisation, virtualisation, individualisation of consumption and parallelly occurring homogenisation and heterogenization of behaviours of participants in culture),
– demographic trends,
– globalisation process that is accompanied by development of cultural tourism,
– development of information and communication technology,
– adaptation of new management methods by entities in the sphere of culture,
– changes in respondents' attitudes, expec-tations and behaviours.

User of research can simultaneo-usly acquire many values

Complex research projects serve satisfaction of the whole bundle of needs of the users of marketing research in the sphere of understanding of behaviours of entities of culture market, choice of relevant options, marketing activities, or recognition of the level of achievement of assumed goals.

Glocal character

Internationalisation of marketing research is one of the trends in their development. It is associated with solving the emicetic dilemma.

Strong brand

Professionalisation of marketing research is associated with development of brand research products.

Complex nature

Research projects as systemic products comprise homogenous multiple approach based for example on the use of observation, interview or semiotic studies and interviews, or heterogenous multiple approach the essence of which is performance of research with the use of qualitative and quantitative methods; the complex character of research project also results from engagement of many researchers and performance of data analysis with the use of diverse techniques.

Research projects in the sphere of culture as systemic products

Networking

Implementation of research projects demands establishment of the network of relationships between the entities, among which decision-makers in cultural institutions, researchers, independent experts and participants in culture must be indicated as respondents.

Knowledge-based product management

Implementation of assumed research projects demands specialist knowledge in the sphere of methodology of marketing research as well as information technology that is accompanied by development of new forms of measurement and advanced methods of data analysis.

Innovative character

Innovative nature of research projects based on triangulation is expressed in application of new combinations of methods of data collection and analysis as well as application of innovative information technologies on various stages of research implementation.

Source: Own Case Study.

Considering internationalization of activity of entities included in the sphere of culture, it must be emphasized that emic (qualitative) and etic (quantitative) approaches are distinguished in international research. Emic approach consists in studies of behaviors of market entities in one country or cultural area with included cultural determinants and adaptation of measurement instrument to cultural context. On the other hand, adoption of an etic perspective demands generalization of cultural similarities and application of the same tools in studies of phenomena and processes in various countries and cultures (Hibbert, Liu, 1996, p. 24; Duliniec, 2004, pp. 137–139). Although the etic approach allows for standardization in research, it decreases accuracy of results and causes some doubts concerning application of this methodological option in research on motivation of attitudes or hierarchy of values among culture participants. Solving the emic-etic dilemma can consist in application of methods belonging to the emic approach in the phase of research implementation that allows to identify determinants of consumers' behaviors that are specific for individual cultures, and, in the case of recognition of cultural proximity, the application of research methods and procedures consistent with an etic perspective.

5. Conclusions

Growing complexity of behaviors of participants in culture and emergence of new practices of participation in culture means that research in the sphere of culture consumption more and more often demands adopting various methodological perspectives in the research process, as well as integration of qualitative and quantitative methods. Consequently, this should contribute to creation of knowledge on various levels and allow to go beyond knowledge that can be achieved through application of only one approach.

Application of several approaches and methods as well as collecting data concerning objective facts and subjective opinions in research process is often advisable to identify and understand behaviors of culture participants. Observation of current condition that should be complemented with historical material is also worth indicating among methodological principles. Conducting observations of spontaneously occurring events and previously planned interviews also support expansion of knowledge resources (Jahoda, Lazarsfeld, Zeisel, 1995, pp. 119–122).

Perceiving knowledge about participation in culture as a strategic resource, research projects in the sphere of culture should be approached

as systemic products. This results from the growing internationalization of circulation of cultural goods and services as well as it is immanently associated with growing scope of applications of innovative information and communication technologies in activities conducted by cultural institutions that are accompanied by development processes of the so-called new consumption.

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Chapter 7

The Impact of Cultural Resources on Tourists' Decision to Visit a Destination. The Case of Heraklion, Crete

1. Introduction

Currently, there is strong competition among urban (tourist) destinations due to various economic, social and business reasons. Hence, in order for tourist destinations to compete successfully, they have to distinguish themselves from the rest of the competition. One way of achieving this is through cultural heritage resources. Cultural heritage is seen as an important comparative advantage in modern cities, since it is a key element in a city's recognition and identity. As Karachalis (2016) mentioned, a city's image, identity, popularity and fame are heavily influenced by cultural heritage, traditions, buildings reserves, modern culture, gastronomy, youth culture, etc., and that is the main reason they represent the key elements in city marketing and tourism development. In this respect, cultural heritage resources contribute towards the development of a positive image and a strong brand name for tourist destinations (Anholt, 2010; Morgan et al., 2011).

According to Harding (1990), the majority of researchers in tourism emphasize the effect that heritage tourism exerts towards the economic restructuring and competitiveness of a tourist destination. More specifically, Foley and McPherson (2000) and der Berghe et al. (2000) point out the significance of cultural tourism regarding the accomplishment of economic development, whilst Augustyn (1998) and Huybers and Bennett (2000) confirmed cultural heritage tourism contribution in the reinforcement of destinations' competitiveness. A city's cultural resources contribute to its economic growth and are,

above all, the main elements of its unique identity. Cultural activities and city image improvement are at the heart of most city promotional strategies, trying to succeed in an urban regeneration (Hadjidaki, Karagianni, 2017).

More recently, Andriotis (2003) and Sirou and Antonopoulou (2017) have argued that cultural heritage tourism in Greece is poised for great development. Fueled by the rise of a new 'breed' of tourists, an increased interest worldwide towards 'experiential tourism', as well as a change in native peoples' minds regarding cultural heritage resources, local and regional authorities in Greece have started to pay increased attention to the stock of cultural resources (Region of Crete, 2015).

The current paper is structured as follows. The next section presents some key information for the case study and the availability of cultural resources therein. Following that, the third section discusses research methods. The empirical finding (descriptive and econometric ones) are located in section four. Section five discusses the empirical findings, whereas section six concludes the discussion.

2. The Case Study

Despite the support regarding the merits of heritage tourism development in Greece, the authorities have largely ignored the strategic planning and cooperation required locally between resource stakeholders in order for heritage tourist resources to substantiate and eventually fulfill their role with respect to tourism development. As a result, tourism policy at the local and regional level has not managed to fulfill its full potential as far as the utilization of local and regional cultural resources is concerned. Certainly, in the case of Crete, current practices in the field tend to confirm the argument that there is a relative paucity of appropriate marketing and management policies to properly promote cultural resources. Thus, their potential regarding urban regeneration, building a distinguishable and sustainable brand image has largely gone unexplored.

Heraklion is a city with diverse elements that make up its multicultural character. It is a city that combines the characteristics of a dynamic and modern big city with its cultural heritage and the historical and folk tradition. Moreover, various points of interests, museums and archeological sites (especially Heraklion's Archeological museum and the Knossos Palace) are attracting thousands of visitors every year. More specifically, Heraklion's Archeological Museum is considered as the second most important

museum of prehistoric exhibits in the world, after Cairo's archaeological museum in Egypt. At the same time, transit and transportation centers of Heraklion (port, airport) are at the top of commercial and passenger traffic nationally. Heraklion's airport is the second most important airport in the country (after El. Venizelos in Athens) and the first in terms of charters flights arrivals. According to the Hellenic Statistical Authority, in 2017, Heraklion airport received almost three million visitors from abroad. The same dynamic is also demonstrated by the city's other point of entry: Heraklion's port is the third largest in the country with two million passengers and 320,000 vehicles (2015 data). It is also noteworthy that, according to the Greek Ministry of Culture, 10% of the churches, 5% of the museums, 11% of the archeological sites and 10% of monasteries in Crete, are concentrated on the boundaries of Heraklion municipality.

Table 1. Concentration of Cultural Resources in Crete

Region	Archeological Sites	Museums	Monasteries	Churches	Total	%
Heraklion	11	5	10	10	36	45.5%
Lasithi	5	6	4	3	18	22.8%
Rethymno	2	3	2	2	9	11.4%
Chania	4	3	6	3	16	20.3%
Total	22	17	22	18	79	100%
%	27.8%	21.6%	27.8%	22.8%	100%	

Source: Greek Ministry of Culture (Various Years)

Nevertheless, Heraklion has never properly managed to capitalize upon its rich and diverse stock of cultural resources. Even though cultural tourism receipts and revenue at the gates have started to increase over the last few years, this is by no means comparable to the increase in arrivals coming to Heraklion during the last 10 years. Hence, the paradox of higher foreign visitor arrivals, but lower proportional increase in visitation at cultural heritage resources. Hence, one could argue that cultural heritage resources in Heraklion suffer as a result of 'low penetration rate'. What is more, this has been recognized as a recurrent problem in the relevant literature, both generally speaking (Fanea-Ivanovici, 2018) and specifically for Heraklion (Region of Crete, 2015).

The region of Crete, in its latest tourist strategy document (Region of Crete, 2015), also identified the typical '3S' nature of Crete as a tourist destination and pointed to the urgency to enhance the quality of the tourist product

through the development of a sustainable heritage tourist strategy for the island. Crete has made several attempts (Region of Crete, 1995; 1998) to influence heritage tourism policy through the promotion of joint initiatives to preserve and enhance the role of heritage attractions, but cases of contradiction, lack of co-ordination and integration of policies, dependency from the central government and financial constraints have plagued every attempt originating from the island to reverse the situation as far as cultural heritage tourism is concerned (Apostolakis, Jaffry, 2005). In this respect, the current paper focuses upon the prioritization of information regarding cultural heritage tourists in Crete and Heraklion in particular. Examining the way that local cultural resources impact on visitors' decision-making process could be a valuable source of information for managers and policy makers when designing their next marketing campaign or strategy. This information could be utilized to inform policy makers and practitioners as to where best to allocate their (limited) fund when it comes to the promotion of local cultural resources.

3. Research Methods

For the purposes of the data collection, a three stage research approach in designing the survey questionnaire was adopted (secondary information, pilot survey, and actual distribution). Once the research framework (research aims and objectives) was decided upon, a pilot study was conducted in order to reveal possible shortcomings in the survey questionnaire. The pilot study was conducted in Heraklion city centre, across a sample of 50 tourists, drawn at random. At this point, it has to be noted that the survey questionnaire made extensive use of existing literature material from other similar studies in the field, as well as qualitative information gathered through extensive consultation with city authorities, professionals from the business sector in the local economy, and fellow academics.

Upon successful testing of the survey questionnaire, the population sample was identified. The potential sample population was drawn among those older than 18 years of age, residing in Heraklion city for at least one night. The total sample used in this study was 673 tourists. The research team opted in favor of a convenience sampling data collection method. There were two main reasons to inform this decision. *First,* there is a rather uncontested fact regarding the homogeneity of visitors in Crete. Considering the mass nature of tourism demand in Greece, and Crete in particular, it bears no surprise to conclude that the majority of tourism demand would share (by a large

extent) the same features, characteristics and preferences. This is even more pronounced during the high season in Crete – Greece (June to September). *Second*, even though the research team has decided to opt for a convenience sampling approach when collecting the data, the actual collection process covered the whole tourist season in Crete and it was geographically dispersed and localized in one spatial area.

A team of six (6) research assistants guided by two experienced academics was tasked to collect the empirical data. The group of researchers was based at the main entry points in Heraklion|Crete (namely the Heraklion International Airport, the Heraklion port) and main points of tourist interest in the city (Heraklion Archaeological Museum, the Knossos Palace and the city centre). In order to collect the data, written permission was granted by the Hellenic Civil Aviation Authority, the Ministry of Culture, and the Heraklion Port Authority. Selected hotels in Heraklion were also selected in order to support the data collection process.

In terms of the actual survey questionnaire, this was comprised of four distinct sections. The first section enquired about respondents' general travel patterns (how often do they travel for leisure purposes, how many days do they travel for, etc.). The second section in the survey questionnaire focused upon respondents' current trip to Crete. The following section dealt with their current visit, specifically to Heraklion, while the survey questionnaire concluded with a section on socio–demographic information.

4. Empirical Results

4.1. Socio-demographic Profile

According to the empirical results presented in Table 2 below, the percentage of male and female visitors in Heraklion is almost evenly balanced. The research shows that 50.14% of visitors in Heraklion were females and 49.86% were males. Most of the respondents (43.06%) were young (between 26 to 45 years of age), 29.17% of them were younger (up to 25 years of age), 24.72% were between 46 and 65 years old and only 3.06% were seniors (older than 65 years of age). More than a half of respondents (55.28%) were married (36.39%) or in a civil partnership (18.89%) and 33.61% were single. The rest of them were divorced, widowed or in an unspecified relationship status. Almost 71% worked in full (58.33%) or part (12.22%)-time employment and students constituted around 20% of the sample. This final figure can be

justified by the proportional percentage of young visitors (up to 25 years of age) in the sample.

More than a quarter of respondents reported average income levels (20,001€ – 40,000€ annually), 18.47% reported extremely low income levels up to 10,000€. Again, this figure makes sense, once we bear in mind that approximately a quarter of our sample is up to 25 years of age. At the same time 36.25% of the respondents reported high (18.61%) or extremely high (17.64%) income levels (up to 60.000€ or higher than 60,000€, respectively.

Most of the visitors in the sample originated from Germany (23.42%) and the UK (18.11%). These are the two traditional tourist markets in Crete/Heraklion. Almost 12% came from France, 9.28% were visitors from Italy and the rest of them (37.26%) were from other countries, including Belgium, Netherlands, Sweden, Russia, Israel, etc. Overall, the socio-demographic profile of the sample is directly comparable to other studies performed in the same context previously. This is also another indication of the relevant conformity of our sample.

Table 2. Socio-Demographic Profile of Sample

Age	
Up to 25 years of age	29.17%
26 to 45 years of age	43.06%
46 to 65 years of age	24.72%
65+	3.06%
Marital status	
Single	33.61%
Married	36.39%
In a civil partnership	18.89%
Other	11.11%
Gender	
Male	49.86%
Female	50.14%
Working status	
In full-time employment	58.33%
In part-time employment	12.22%
Student	20.14%
Other	9.31%

Table 2. Socio-Demographic Profile of Sample – continued

Country of permanent residence	
UK	18.11%
Germany	23.42%
Italy	9.28%
France	11.93%
Other	37.26%
Annual Income	
Up to 10.000€	18.47%
10,001€ – 20,000€	18.47%
20,001€ – 40,000€	26.81%
40,001€ – 60,000€	18.61%
60,001€ +	17.64%

4.2. Econometric Results

The econometric results reported below examine the effect that the destination's (Heraklion) local cultural resources exert on respondents' decision-making process. In other words, the current paper examines the degree to which Heraklion's cultural heritage resources influence preference patterns of visitors with different attributes and features. The results from Table 3 below indicate that visitors who stayed mainly in Heraklion during their holidays have been significantly and positively affected by the existence of cultural heritage resources, as compared to those residing in Agios Nikolaos. In other words, local cultural heritage exerted a positive and significant influence on visitors who decided to stay in Heraklion. Although this might sound like an almost "self-fulfilling prophesy", still it does indicate that local cultural heritage resources may indeed exert a pulling power.

The same seems to apply in the case of duration of stay. In particular, those who were in Heraklion for up to a week were statistically significantly and positively affected by the existence of the destination's cultural resources, as compared to those who stayed for longer in Heraklion. This is a rather interesting finding that helps cultural heritage managers, as well as policy makers to shape decision-making in the area. One could interpret this empirical finding as follows. Those who decide to visit Heraklion for up to a week are not considered to be the typical mass tourists that visit the destination during high season, mainly drawn from, the 3Ss (mass tourists). Instead, shorter stay visitors tend to be more drawn from the existence of local cultural heritage resources, as compared to their longer stay counterparts in the same destination

(McKercher et al., 2006). Considering the initial discussion at the beginning of this paper, this empirical finding seems to provide a clear direction for urban and city policy makers as to where they should be focusing their efforts on. In addition, it may go as far as suggesting that city tourism officials and policy makers should revise their promotional and advertisement strategies to promote shorter visits with greater added value attached to them.

In relation to first time visitors, the survey questionnaire distinguished between Crete and Heraklion. So, there was a question about whether or not visitors have been to Crete before, and whether or not they have been to Heraklion before. Again, the empirical findings do provide some very interesting results. Initially, as far as visitors to Crete are concerned, repeaters are positively and statistically significantly influenced by local cultural resources, as compared to first-time visitors to Crete. Hence, those who have been to Crete once before seem to be quite attracted by cultural resources. The opposite is the case for visitors to Heraklion. Those who have been to Heraklion once before are negatively affected by local cultural resources in the city, as compared to first-time visitors. Thus, it appears that the existence of cultural heritage resources seems to affect repeat visitors to Crete in a different way, as compared to repeat visitors to Heraklion. In the first instance (regional level), this effect is statistically significant and positive, whereas, in the other instance (local level), the effect is significant and negative. The inverse is also the case for frequent repeat visitors to Crete and Heraklion. Frequent repeat visitors to Crete are negatively affected by cultural resources, whereas frequent repeat visitors to Heraklion are positively affected by cultural resources, as compared to their first-time counterparts.

One could argue that such a case exists because of scale effects in (cultural) tourism demand structure. In particular, and as far as Crete is concerned, repeat visitors may appear to be positively affected by the existence of local cultural heritage resources, simply because, during their past visit, they may not have had enough time to properly visit and explore the rich stock of cultural resources at the destination. So, they would use their current visit to familiarize themselves more with local cultural resources. On the other hand, repeat visitors to Heraklion may have already attended local cultural resources, and they are seeking for something new to enrich their touristic experiences from their current visit. Again, these findings may offer useful insights to tourism policy makers, practitioners and managers alike. One obvious implication arising from these results is that (cultural) tourism policy makers should make a distinction between local and regional visitors|tourists. Repeat visitors to Crete (regional level) seem to be looking for context during their current visit to the island. It seems that it was hard for them to appreciate

in full the rich cultural heritage stock in the island during their original visit, so offering a service that would create more meaning and perspective to them (perhaps a common cultural heritage route across the island) would be more appreciated. On the other hand, confining repeat visitors to one spatial unit (no matter how endowed that is in terms of cultural resources) is a rather risky strategy.

Essentially these empirical findings paint the same picture from a different perspective each time. Both sides of the story (either at a regional or a local level) reveal that repeat visitors to Crete and/or Heraklion would appreciate more context in their current (repeat) visit. Hence, tourism policy makers and destination managers should make sure that they provide this context or perspective for tourists, either through the incorporation of technological innovative offerings (i.e., digitization of the Minoan civilization), or the creation of cultural paths and routes connecting the various exhibits and places across the island under one unified thread.

Next, respondents were enquired about their awareness levels regarding Heraklion as a tourist destination. Apparently, tourists who did not know anything about Heraklion before their visit or knew very little, were significantly and positively influenced by the existence of internationally acclaimed cultural resources in their choice to visit the city, as compared to all those who were familiar with Heraklion. This piece of empirical finding, when considered along with the rest of the empirical results (especially the findings regarding the holiday residence) would tend to indicate that the existence of internationally acclaimed cultural heritage resources does indeed have a pulling power for Heraklion as a destination.

Regarding the socio-demographic characteristics, visitors' marital status, gender and working status do seem to exert a significant effect. Initially, it appears that single visitors to Heraklion, young people (students) and females, as compared to male visitors, were all positively and significantly affected by the existence of local cultural resources at the destination.

According to the results presented in Table 3, the country of residence variable seems to exert particularly interesting results. Although all cases are statistically significant, there is a different effect in every case. Thus, according to the empirical results, there are two distinct groupings. Visitors from the UK, Italy, and Sweden that seem to be affected in a negative way from the existence of cultural heritage resources in Heraklion, as compared to visitors from other countries. On the other hand, visitors from Germany and France seem to be positively affected by the existence of these resources in Heraklion, as compared to all other visitors, in their choice of Heraklion as a tourist destination.

Table 3. Binary Logit Model Results

Region of Accommodation	Beta Coefficient (β)
Chania Region	-0.018
Rethymnon Region	-0.548
Heraklion Region	0.909
Duration of visit to Crete:	
Up to 3 days	-0.307
Up to 7 days	0.972
Past visit to Crete	
Yes, once before	0.405
Yes, more than once	-0.490
Past visit to Heraklion	
Yes, once before	-0.299
Yes, more than once	0.875
Aware of Heraklion before visit	
Not at all	0.650
Only vaguely	0.559
Duration of visit to Heraklion	
Day visit	19.406
Up to 3 days	20.165
Respondents' Age	
Up to 7 days	18.141
Up to 25 years of age	-0.753
26 to 45 years of age	0.858
46 to 65 years of age	1.008
Marital status	
Single	0.448
Married	-0.097
In a civil partnership	-0.352
Gender	
Female	0.174
Working status	
In full-time employment	-0.409
In part-time employment	-0.547
Student	0.552

Table 3. Binary Logit Model Results – continued

Country of permanent residence	
UK	-0.394
Germany	0.593
Italy	-0.516
France	0.420
Sweden	-0.643
Annual Income	
Up to 10,000€	-0.648
10,001€ – 20,000€	-0.643
20,001€ – 40,000€	-0.783
40,001€ – 60,000€	-0.856

Even though the segmentation of this type (i.e., based upon observable attributes – place of permanent residence) has attracted severe criticism in the literature recently (Dann, 1993; Pizam, Sussmann, 1995; Prayag, Ryan, 2011), yet these results, when combined with evidence from previous studies in the same context, do provide some strong indications regarding the direction and focus of (cultural heritage) decision-making and management. In particular, Apostolakis and Jaffry (2009) noted that British visitors in particular are quite disinterested in cultural heritage resources in Crete. Thus, any marketing and managerial effort to attract these visitors to Heraklion based upon cultural heritage resources is not likely to generate maximum impact.

5. Policy Implications

The empirical results section provided some areas of reflection that could potentially lead to some interesting marketing and managerial policy decisions. Initially, the empirical results have revealed that local cultural heritage resources in Heraklion/Crete do provide considerable pulling power for the destination. In particular, it has become obvious on more than one occasion that visitors' decision to travel (and stay in Heraklion) was positively affected by the availability of cultural resources, such as the Heraklion Archaeological Museum and the Knossos Palace. In this respect, it is more than obvious that Heraklion is fortunate enough to claim the existence of two cultural flagships that could influence the image and the attractiveness of the city. At the same

time, it is unfortunate that it has made ill use of them so far. Contrary to what seems to be the norm internationally, Heraklion seems to ignore these two urban cultural landmarks from its current marketing strategy, and only recently has it made systematic and sustainable efforts to incorporate them into its strategic planning. So far, the city has not really engaged in a serious manner with these two resources. Neither do these resources seem to have managed to make their way into the city's strategic planning. In this respect, the current empirical findings seem to confirm the existing literature in the field regarding the piecemeal and passive use of cultural tourism policy making. Instead of making a strong effort to stimulate cultural-based urban regeneration policy making, either locally or regionally (through clustering or developing a strong cultural brand), tourism managers and policy makers treat these two resources as pure money-making opportunities.

What is also interesting is that respondents have revealed that potential investment opportunities (for example, through clustering cultural heritage resources, creating cultural routes throughout the island, digitization of their content in thematic categories etc.) that could enhance their understanding and appreciation of these resources (of the Minoan civilization as a whole, for example) would positively affect their decision to visit Crete and Heraklion in particular. Repeat visitors (either in Heraklion or in Crete) in particular seemed to have specific requirements, as compared to first-time visitors. The analysis of their responses indicates that repeat visitors to Heraklion and Crete are significantly different in their requirements, as compared to first-time visitors to Heraklion and Crete, respectively. Based on the empirical results, managers and policy makers should make an effort to accommodate repeat visitors' requirements in terms of content and context in order to make local cultural resources a significant part of the destination's (at a local and regional level) economic regeneration strategy.

Finally, the third point to emerge from the analysis of the empirical findings relates to the marketing strategy that the destination should initiate in relation to the cultural tourism flagships at its disposal. Based on the empirical results presented earlier in the paper, there seems to be a (marketing) policy failure as far as the region's and the destination's, in particular, targeting efforts. Whereas the island is officially promoted as a family, young and couples-friendly tourist destination, yet the empirical results have undeniably shown that short stay visitors are more likely to be drawn to the island as a result of the availability of cultural resources therein.

Thus, while efforts have been concentrated on these three audience categories, there is a fourth one emerging that no-one has thought of focusing on previously. In addition, it appears that another failure to strategically

approach specific segments of visitors relates to their country of residence. Even though the literature is generally negative in establishing segmentation efforts on tourism demand's observable features and characteristics, yet the current evidence suggests otherwise. Hence, it appears that visitors traveling from Germany or France are particularly affected (in a positive way) from the availability of cultural resources. The opposite could be argued about visitors traveling from England, Italy and Sweden. Although this information cannot be used without caution, still it does provide some evidence regarding the direction of efforts and scarce (financial) resources. This piece of information is even more relevant nowadays, when one takes into consideration the recent policy decision to shut down Greek national tourist organizations offices in selected locations across Europe. The decision as to which offices (or operations) to terminate and what resources to withdraw, should not be purely a cost-cutting exercise. These decisions should be based upon sound data and evidence.

Collectively, the current empirical findings reveal that there should be careful targeting of resources and attention to some unexplored or untouched tourist categories. Repeat visitors, visitors traveling from specific countries of residence, and visitors who decide to spend a short period of time in Crete seem to be more appreciative of the local stock of cultural resources. Thus, managers and policy makers alike should make an effort to cater for these demand segments in their next urban cultural marketing strategy.

6. Conclusion

The current paper revolves around the utilization of cultural resources as an engine for urban tourism regeneration. The paper maintains that local tourist destinations should focus on the availability of cultural resources as tourist landmarks to stimulate local economic development, raise the destination's competitiveness and ultimately create a unique destination image.

For the purposes of the current exercise, Heraklion in particular has been selected as a case study. Heraklion is a dynamic large city in Crete that serves as the main gateway to the island. However, and despite the availability of internationally acclaimed cultural resources in the city, the majority of visitors arriving at Heraklion do not stay locally, but, instead, decide to travel to nearby destinations. This problem of dispersion is what Heraklion should amend through the creation of a strong destination image. The authors argue that, in order to achieve this goal, the city should focus on the availability

of cultural resources. In order to do this, one has to identify the types of visitors attracted by such exhibits. The research team utilized a three stage process (desk research, consultation with stakeholders, and, finally, a pilot survey) in order to develop a survey questionnaire for visitors to Heraklion.

In total, 673 responses were collected during the summer months of 2017. According to the empirical results presented herein, there are three main policy implications emerging. *First*, managers and policy makers should utilize more effectively the pulling power of these local cultural resources. Policy makers should make an effort to develop a more central role for these cultural landscapes into future urban tourism marketing strategies. Although this was certainly not the case in the past and at present, future policy initiatives have taken on board this policy recommendation and will be structuring future urban regeneration plans and policies around these resources.

Second, the results indicate that cultural managers and cultural tourism policy makers alike should make serious efforts to provide context and content for visitors, especially repeat ones. Thus, the destination should re-package itself not only as a family, young and couples-friendly destination, but should also extend its reach to repeat visitors as well. According to the results, this category of tourism demand is particularly keen to familiarize itself with the local cultural heritage and tradition. They seem to value quite positively the provision of information and anything that would allow them to put their visit into perspective or into some sort of context. From a policy perspective, this is particularly significant since this context could facilitate the building of a truly unique image and destination brand.

Finally, the empirical results have concluded that local policy makers should target scarce resources into demand segments that are more favorably disposed towards local cultural resources. In particular, the empirical evidence presented in this paper indicates that, potentially, there has been a serious policy failure behind the Greek national tourist organization's decision to shut down operation and minimize national presence at certain Western European capitals (especially Germany and France). The current information presented at this paper indicates that travelers residing in these places are keener for local cultural resources. Hence, the targeting of information and material around a 200 km radius around the major airports in these places would definitely make a difference in terms of a strategic marketing plan.

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Chapter 8

Culture as a Space of Reconciliation Through Transborder Cooperation. The Case of Project Activeness Implemented within the Activity of Cieszyn Silesia Euroregion

1. Introduction. An Outline of the Research Subject Matter and Assumptions

In March 2011, I took part in the conference entitled "Geteilte Regionen – geteilte Geschichtskultur(en)? [Divided regions – divided historical culture(s)?]", organized within the European Network Remembrance and Solidarity. The conference was dedicated to the role of the borders demarcated in the 20th century in shaping historical (collective) memory in the regions (towns) divided by borders but earlier composing cultural entities. While recalling this conference, it is worth to refer to the symbolism of the conference poster. It showed a half-broken tree which still constituted a certain whole due to being connected by common roots. The roots were not destroyed by the halving of the tree, which, owing to its roots having not dried out, was covered by leaves – red on one side and blue on the other. The tree was alive.

The metaphor of the broken tree joined by the same roots aptly reflects the situation of divided cultures. Roots are a graphic illustration of the common past, which still exists in the culture understood as memory (Hałas, 2012). Remembering the past is updated during rituals, the structure of which (e.g. at national celebrations) applies certain symbolic codes. The community (group) gets identified through these codes – the national anthem, flag, emblem (e.g. at national holidays), and the language or memory sites (*lieux*

de mémoire)[1] (e.g. during theater performances) (Nora, 1989). Such identification results in distinguishing the own group from "the strangers". The currently divided historical (remembrance) cultures, the cultures of administratively divided borderlands which used to be one sociocultural world (the territory of Cieszyn Silesia is such a case), are an illustration of a conflict between remembrances which started after the division. In 1920, by the decision of the Conference of Ambassadors, Cieszyn Silesia was divided between Poland and Czechoslovakia. What began on both sides of the Olza River were the processes of creating new collective identities, associated with generating new national narrations in compliance with which the history of this piece of land started to be written. This history was also remembered differently, depending on the residence's place on one side of the Olza or the other. In this way, culture became another differentiating element, despite the common roots. Culture, remembering the past (especially the most recent – of the 20th century), has turned out to be another factor which antagonizes Poles and Czechs. The situation started to change in the 1990s and a new context appeared after the division of Czechoslovakia into two states. Although, in the light of the Polish-German or Polish-Ukrainian reconciliation, the Polish-Czech reconciliation seems to be of local character, be more pragmatic and involve no symbolic gestures (apart from President Lech Kaczyński's speech in Westerplatte in 2009), treating this process as an important element of the newest history of Poland is fully justified.

Sociology of reconciliation is a merely germinating sociological subdiscipline. It is the reflection upon the currently occurring processes of peaceful arranging of the relations between feuding groups (this reflection concerns not only relations between nations or ethnic groups but also between religions). What seems to be an important element of practicing sociology of reconciliation is the reflection on remembering the past (collective or cultural memory), on memory sites (Rusek, Kasperek, 2014), on gestures and rituals of reconciliation. However, my intention here is to emphasize the significance of reflection upon culture as an important field of the reconciliation process on the one hand and the field of antagonism and tension on the other. Culture is treated in this study as both an essential component of building the collective memory and a chance for overcoming the "scars of history", owing to undertaking (also transborder) collaboration.[2] Culture as memory comprises

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[1]   The notion of memory sites has been popularized by Pierre Nora. Most frequently, memory sites are particular places, monuments, buildings, museums, graveyards, yet – festivals or anniversaries of certain events can be treated as such sites as well.

[2]   Culture is understood in this study in its broad sense, going beyond understanding culture in the categories of a formalized system of institutions. Culture is a way of viewing

also the distant memory – about the times before the territorial division of Cieszyn Silesia. A good example of reaching for this type of remembrance is the Three Brothers Holiday, organized in Cieszyn and Czech Cieszyn and referring to the legendary birth of Cieszyn – to the mediaeval past of the Duchy of Cieszyn or to the period of the caesarean-royal monarchy.

What seems a good example of treating the reconciliation process in the categories of collaboration and establishing partnerships (also through the sphere of culture) is the project activity within the framework of the Euroregion Cieszyn Silesia. The Euroregion as a nexus in the process of Polish-Czech reconciliation was a subject matter of the research team taking part in the research project *Antagonizm i pojednanie w środowisku wielokulturowym [Antagonism and reconciliation in the multicultural environment]*, coordinated by Professor Jacek Kurczewski from the University of Warsaw. The most comprehensive study, resulting from the research conducted at that time, was published in the collective work *Antagonizm i pojednanie w środowiskach wielokulturowych [Antagonism and reconciliation in multicultural environments]* by Halina Rusek, Andrzej Kasperek and Józef Szymeczek (2012). The issues of the Euroregion were discussed in one chapter, entitled *Pojednanie przez współpracę w ramach Euroregionu [Reconciliation through collaboration within the Euroregion]*. Our article comprised an analysis of the functioning of the Euroregion Cieszyn Silesia in the perspective of two projects of borderland relations between nations, distinguished by Joanna Kurczewska: 1) model neighborhood, 2) borderland as an area of competition and rivalry between nations. As regards the model neighburhood, even the difficult common past is not a hindrance for starting joint undertakings (e.g. in the sphere of culture, tourism or environmental protection) (Kurczewska, 2010). At that time, we wrote: "A benchmark of implementation for such a model [of model neighborhood – A.K.] with no doubt is the institution of euroregion, which constitutes the institutional framework of transborder neighborhood. Euroregion, as a reason for generating a new type of relations between nations, is an example of the implementation of something like practical (pragmatic) reconciliation in the borderland. The essence of this form of legal regulation is not only economic interest or growing welfare of partners, but also creating a new quality of relations among partners" (Rusek, Kasperek, Szymeczek, 2012).

The Euroregion Cieszyn Silesia, founded in 1998, has managed the resources of European financial support almost since its start. At first – in 1999–2003, it managed the projects of the Joint Small Projects Fund within the Programme of Transborder Cooperation Phare CBS, in 2004–2006

the world, inherited down the generations and rooted in the language, customs and traditions of a particular social group.

– the Programme of Community Initiative Interreg IIIA Czech Republic-
-Poland, in 2007–2013 – the Operational Programme of Crossborder Coop-
eration Czech Republic-Poland, and, in 2014-2020 – the Programme Inter-
reg V-A Czech Republic-Poland. Many projects implemented in 1999-2018
concerned the sphere of culture (Wróblewski, 2014).[3] In the next part, the
projects will be analyzed which were fulfilled within the activity of the Eu-
roregion Cieszyn Silesia in the sphere of culture. The hypothesis put forward
in this article is that the project activity conducted within the framework of
the Euroregion Cieszyn Silesia is an important factor in the process of the
Polish-Czech reconciliation (Böhm, Drápela, 2017).

2. Project Activity in the Pre-accession Period

The PHARE program (*Poland–Hungary Assistance to Restructuring of Their
Economies*) was created in 1989 to support the political transformations in
Poland and Hungary. In 1994, the program PHARE CBC (*Cross-border-Co-
operation*) came into being with the aim of initiating collaboration within
borderlands (Sitek, 2014). The European Commission suggested that the re-
sources within the Small Projects Fund PHARE CBC should be destined for
creating *"transborder bonds and links of interpersonal character"* – for es-
tablishing the network of transborder cooperation (*Raport o wykorzystaniu
Programu Współpracy Przygranicznej Phare CBC Polska-Czechy w ramach
Wspólnego Funduszu Małych Projektów w Euroregionie Śląsk Cieszyński*,
2005). The Small Projects Funds were managed by euroregions, the partner
of the Polish part of the Euroregion Cieszyn Silesia, represented by the Asso-
ciation for Regional Development and Cooperation "Olza", was the Region-
al Association of Territorial Cooperation Cieszyn Silesia. Within the Joint
Small Projects Fund (WFMP), the so called "soft projects" were implement-
ed, mostly in the field of "local democracy, economic and tourist develop-
ment, cultural exchange, ecology, health, information and communication"
(*Raport o wykorzystaniu Programu Współpracy Przygranicznej Phare CBC
Polska-Czechy w ramach Wspólnego Funduszu Małych Projektów w Euro-
gionie Śląsk Cieszyński*, 2005). Yet, what seems characteristic is that proj-
ects concerning cultural exchange prevailed in all editions of WFMP within

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[3]   The analyses below show the significance of culture in the project activity of the Eu-
roregion. According to Łukasz Wróblewski's studies, the people associated with the Eurore-
gion Cieszyn Silesia are aware of the role of culture and its institutions as a distinguishing
element of the image of the Euroregion.

PHARE CBC. In the 1999 edition, out of 34 approved projects, 19 pertained to cultural exchange (57.58%). In 2000, the percentage increased – out of 22 approved projects, 16 (72.73%) dealt with cultural exchange and, in 2001, it was even higher, reaching 86.67% (13 projects out of 15 approved ones concerned cultural exchange). In the fourth edition (year 2002) of the Joint Small Projects Fund, managed by the Euroregion Cieszyn Silesia, 13 projects were approved, out of which nine dealt with cultural exchange (69.23%) and, in the 2003 edition – among 11 approved projects, seven pertained to culture (63.64%) (*Raport o wykorzystaniu Programu Współpracy Przygranicznej Phare CBC Polska-Czechy w ramach Wspólnego Funduszu Małych Projektów w Euroregionie Śląsk Cieszyński*, 2005). Altogether, in five editions of WFMP managed by the Euroregion Cieszyn Silesia, 95 projects were approved, out of which 64 (67.37%) concerned cultural exchange.

The beneficiaries of WFMP were non-government organizations, representatives of local authorities, but also organizations of other types (e.g. voivodeship administration units or universities). Among other things, the projects involved the organization of exhibitions, musical concerts, film reviews or theater plays, the organization of harvest festivals or publishing a work. It is impossible to discuss all the projects here (64 projects concerning cultural exchange); therefore, only the most important subjects implementing them will be mentioned – those which, in my opinion, were not only a showcase of crossborder cooperation, but which also played a significant role in the "discourse on remembering the past." Special attention should be drawn here to the activity of the "institutions of memory" – the Museum of Cieszyn Silesia and the Cieszyn Library Książnica. In four editions, the Museum of Cieszyn implemented seven projects – in 1999, 2000 and 2002 two projects per year, and in 2001 – one. The projects were carried out in partnership with the Museum of Cieszyn Region in Czech Cieszyn and they concerned organizing exhibitions or editorial activity (publishing "Cieszyńskie Studia Muzealne [Cieszyn Museum Studies]"). Another important WFMP participant is the Cieszyn Library Książnica – three projects concerning the organization of exhibitions, editorial activity (starting the series *Biblioteca Tessinensis*) or elaborating *Elektroniczny słownik biograficzny Śląska Cieszyńskiego [The electronic biographical dictionary of Cieszyn Silesia]* – the partner on the Czech side was the Regional Library in Karvina. Some other project participants were: the Motherland of Cieszyn Region – Society of Region Lovers (two editions: *Antologia Literatury Nadolziańskiej [An Anthology of the Olza Area Literature]* and *Śląsk Cieszyński – Mała Ojczyzna w Europie (Warsztaty Edukacji Regionalnej – Dziedzictwa Kulturowego w Regionie) [Cieszyn Silesia – A Little Homeland in Europe (Workshops of Regional Education*

– *the Cultural Heritage in the Region*)*]*); the Public Town Library in Cieszyn (two editions: *Biblioteka przyszłości i nadziei [The library of future and hope]* and *Biblioteki i literatura bez granic w Euroregionie Śląsk Cieszyński – Těšínské Slezsko [Libraries and literature without borders in the Euroregion Cieszyn Silesia]*); the Centre of Culture "National House" in Cieszyn (two editions: *Kultura Ponad Granicami: Międzynarodowa Dekada Muzyki Organowej i Kameralnej [Culture above Borders: the International Decade of Organ and Chamber Music]* and *XV Międzynarodowa Dekada Muzyki Organowej Chóralnej i Kameralnej [The 15th International Decade of Organ, Choir and Chamber Music]*); the Association Polish-Czech-Slovak Solidarity (three editions: twice in 1999 – *III Przegląd Filmów Czeskich i Słowackich Kino na Granicy [The 3rd Review of Czech and Slovak Films Cinema on the Border]* and *XII Festiwal Teatralny Na Granicy [The 12th Theatre Festival On the Border],* twice in 2000 – *Festiwal Teatralny Na Granicy [Theatre Festival On the Border]* and *V Przegląd Filmów Czeskich i Słowackich Kino na Granicy [The 5th Review of Czech and Slovak Films Cinema On the Border], VI Przegląd Filmów Czeskich i Słowackich Kino na Granicy [The 6th Review of Czech and Slovak Films Cinema on the Border], VII Przegląd Filmowy Kino na Granicy [The 7th Review of Czech and Slovak Films Cinema on the Border]*).

Altogether, in 1999–2003, 47 subjects implemented their projects within WFMP and the project activity which prevailed was associated with culture. Owing to the management of WFMP, the Euroregion Cieszyn Silesia quite soon became a platform of active crossborder collaboration, which engaged many local and regional agents. Artistic culture became the most important platform for meetings: literature, film, theater or music became a pretext for establishing partnerships, building mutual trust (a very important component of a relation from the sociological perspective), and – at the same time – an essential element of eliminating the existing border. Culture as remembrance of the past became a pretext for manifesting its transborder and supranational character. This can be exemplified by the project *Sztuka barokowa na Śląsku Cieszyńskim [Baroque art in Cieszyn Silesia]* implemented by the Museum of Cieszyn Silesia, *Wspólne korzenie. Uruchomienie serii wydawnictw źródłowych pt.: Biblioteca Tessinesis i publikacja jej I tomu pt. Herbarz szlachty cieszyńskiej Leopolda Jana Szersznika [Common roots. Activating the publishing series of sources Biblioteca Tessinesis and the publication of its Volume I Leopold Jan Szersznik's peerage of Cieszyn gentry]* of the Cieszyn Library Książnica, *Festiwal, Muzyka Dawna w Cieszynie [Festival Early Music in Cieszyn]* of the Cieszyn Music Association or *Polsko-Czeska ścieżka dziedzictwa kulturowego [The Polish-Czech pathway*

of cultural heritage] of the Communal Centre of Culture in Zebrzydowice. The outcomes of these projects (publications, festivals, memorialization of past events, exhibitions) can be treated as memory sites, the function of which was creating the space for Polish-Czech relations regardless of the divisions.

3. The New Reality after Joining the Schengen Area by Poland

In 2004–2006, the Euroregion Cieszyn Silesia managed the Programme of Community Initiative Interreg IIIA Czech Republic-Poland. Culture was also its important component. In that period, 62 projects (submitted by 49 subjects) were approved in five enrollments – 35 concerned cultural activity. There were fewer projects due to a shorter duration of this program than of the Joint Small Projects Fund within the Programme of Transborder Cooperation Phare CBS. However, the amounts of financial support were significantly higher. In comparison with WFMP, there were slightly fewer projects dealing with culture, yetculture was still the major platform of the project support. The projects here were also implemented by the Museum of Cieszyn Silesia (*Sztuka barokowa na Śląsku Cieszyńskim – konserwacja, wystawa [Baroque art in Cieszyn Silesia – conservation, exhibition]* and *Zabawa w muzeum 2, Cieszyńskie Studia Muzealne/Těšínsky muzejni sbornik t. 3 [Museum entertainment 2, Cieszyn Museum Studies Vol. 3]*), the Cieszyn Library Książnica (*Wspólne źródła. Wsparcie rozwoju edukacji regionalnej oraz transgranicznych badań historycznych, zorientowanych na ochronę i promowanie kulturowego dziedzictwa Śląska Cieszyńskiego [Common roots. Support for the development of regional education and transborder historical studies aimed at the protection and promotion of cultural heritage in Cieszyn Silesia]*), the Public Town Library in Cieszyn (*Bliżej książek i czytelników [Closer to books and readers]*), the Association Polish-Czech-Slovak Solidarity – Branch in Cieszyn (*Ciesz się Cieszynem. XVII Międzynarodowy Festiwal Teatralny Bez Granic 2006 [Enjoy Cieszyn. The 17th International Theatre Festival Without Borders 2006]* and *Ciesz się Cieszynem. VIII Euroregionalny Przegląd Filmowy Kino na Grancy [Enjoy Cieszyn. The 8th Euroregional Film Review Cinema on the Border]*). Some new applicants appear here as well, but what draws my attention are the projects submitted by another museum – the Museum of Printing in Cieszyn, which is very strongly related to the book culture and readership in Cieszyn Silesia (*Gdzie jest chochlik [Where is the "printing gremlin"?]* and *200 lat cieszyńskiego drukarstwa [Two hundred years*

of Cieszyn printing]), and by Adam Mickiewicz Theatre in Cieszyn (*Teatr mostem [Theatre as a bridge]*) or the Association of Music Lovers "Viva il Canto" in Cieszyn (*Transgraniczne Intermezzo Międzynarodowego Festiwalu Muzyki Wokalnej "Viva il canto" Cieszyn 2005 [Transborder Intermezzo of the International Festival of Vocal Music "Viva il Canto" Cieszyn 2005]*).

The Programme of Community Initiative Interreg IIIA Czech Republic-Poland was implemented already in the new post-accession reality (Poland and the Czech Republic became members of the European Union in May 2004). The next program – the Operational Programme of Crossborder Cooperation Czech Republic-Poland (POWT RCz-RP) – comprised the period in which both countries joined the Schengen Area (2007–2013). Obviously, the Schengen agreement did not eliminate the border on the Olza, yet it created a qualitatively new context of transborder cooperation. POWT RCz-RP was aimed at "supporting the socio-economic development of the Polish-Czech borderland through strengthening its competitiveness and coherence as well as promoting partner collaboration of its inhabitants" (Holisz et al., 2015). Also, in the case of POWT RCz-RP, culture was an essential aspect of the program (priority axis 3). In order to fulfill its goals, the Micro-Projects Fund (managed by particular euroregions) was founded in the Euroregion Cieszyn Silesia. The application took place in compliance with "The Principle of the Leading Partner", which comprised joint preparation of the project application and its implementation. The Leading Partner took responsibility for the project implementation, which was supervised by the institution managing the program or implementing the micro-projects fund. Moreover, the applicants had to fulfill at least two of the following criteria: 1) joint preparation of the project with the partner from the other country, 2) joint implementation of the project with the partner, 3) providing joint staff, 4) joint financing of the project (Holisz et al., 2015). Thus, quite apart from the outcomes of joint cultural undertakings, e.g. in the form of common exhibitions or concerts associated with both artistic emotions and familiarization with cultural differences, the conceptual work itself on the application and its later joint implementation constitutes an important element of Polish-Czech transborder relations (e.g. owing to overcoming language barriers) (Dragićević-Šešić, Stojković, 2010).[4] During the time of the Programme POWT RCz-RP, 296 micro- including projects were accepted, out of which 140 were managed by the Polish side of the Euroregion (68 in the field of culture) and 129 – by the Czech one (including 54 in the field of culture). Among the beneficiaries,

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[4]   The optimal situation would be such in which all stages of the project life cycle involved transborder collaboration – starting from the concept, through planning, implementation, control, evaluation, to the finish (on the stages of project life cycle.

there were subjects which had taken part in earlier programs managed by the Euroregion Cieszyn Silesia and there were some new subjects – the impact range is spreading. What seems worth attention is the presence in POWT RCz-RP of the Museum of Cieszyn Silesia, which implemented five projects with its Czech partner, the Museum of Cieszyn Region (museums – I will repeat again – are "the institutions of remembrance" *par excellence*). From the perspective of the subject matter of this study, the project *Dwa miasta – jedna tradycja [Two towns – one tradition]* is particularly significant – it perfectly exemplifies the metaphor of the halved tree with common roots. The exhibitions and other events organized during this project or publishing the catalogues were an attempt to conduct the discourse on common future, on common remembrance of the past, but, at the same time, they were interesting attempts to understand contemporary times by referring to the common past. Culture as remembrance of the past, the common unifying tradition despite the borderland, has become the focus of many projects, e.g. *W poszukiwaniu wspólnych korzeni – restytucja tradycji i obrzędowości stroju cieszyńskiego w Petřvaldzie i Jasienicy [In search for common roots – the restitution of traditions and rituals of Cieszyn folk costume in Petřvald and Jasienica]* implemented by the municipality of Jasienica (the Polish side) and the town of Petřvald (the Czech side) – the costume is a good example here of a memory site, *Lato spotkań z kulturą i tradycją Górali Śląskich na pograniczu polsko-czeskim – LATO 2012 [The summer of meetings with the culture and tradition of Silesian highlanders in the Polish-Czech borderland – LATO 2012]* (County of Cieszyn and The Local Club of the Polish Cultural and Educational Association in Mosty u Jablunkova), *Promocja góralskiej twórczości ludowej na trójstyku polsko-czesko-słowackim [Promotion of highlanders' folk art in the Polish-Czech-Slovak junction]* (Communal Centre of Culture – Public Library in Istebna and GOTIC, a budget institution, Mosty u Jablunkova), *Góralskie tradycje na Trójstyku polsko-czesko-słowackim [Highlanders' traditions in the Polish-Czech-Slovak junction]* (Sociocultural Association "ISTEBNA" and GOTIC, a budget institution, Mosty u Jablunkova), *Bogaci tradycją. Obrzędowość na pograniczu polsko-czeskim [Rich in tradition. Rituality in the Polish-Czech borderland]* (Communal Centre of Culture in Jasienica and The Local Club of the Polish Cultural and Educational Association in Guty), *Dziedzictwo kulturowe jako klucz do tożsamości pogranicza polsko-czeskiego na Śląsku Cieszyńskim. W 1200-lecie Cieszyna [Cultural heritage as the key to the identity of the Polish-Czech borderland in Cieszyn Silesia. At the 1200th anniversary of Cieszyn* (University of Silesia in Katowice and Congress of Poles in the Czech Republic) and many others.

Due attention should be also paid to another dimension of Polish-Czech projects. For many young Poles and Czechs, the common past of Cieszyn Silesia seems slightly abstract. They were born and brought up in the reality in which the existence of the border was natural. In their experience, joint projects, especially concerning culture, make this remembrance (carried by culture) more real and, at the same time, owing to better familiarization, often alien residents from the other side of the border can become closer to each other. The Euroregion Cieszyn Silesia is both a platform on which the process of Polish-Czech reconciliation, of "healing the scars", is taking place and an arena for the debate on the common future of this region. The issue of Polish-Czech reconciliation does not exist in the social awareness in a way comparable to the Polish-German or Polish-Ukrainian reconciliation. What seems a problem in borderland relations is the lack of interest in the neighbor from the other side of the border. Transborder projects not only "heal the scars" (as not all people are aware of their existence) but, first of all, stimulate relations which inspirit the common past. Culture as memory is an important element in the process of building the individual and group identity.

A beneficiary of the programs managed by the Association "Olza" has also been the association itself. It has not only managed the projects, decided about the orientations in collaboration, but also has actively participated in building Polish-Czech transborder relations. Within the Programme of Transborder Cooperation Phare CBC, the Association "Olza" has implemented four projects, within the Programme of Community Initiative Interreg IIIA Czech Republic-Poland – 1, within the Operational Programme of Transborder Cooperation Czech Republic-Poland – 6. Within POWT RCz-RP, the Association "Olza" has implemented a particularly interesting and prospective project, which consisted in elaborating the concept of Euro-Institute. As a part of the project *Chcemy abyście o nas wiedzieli 1 [We want you to know about us 1]* (the Czech partner: the Regional Association of Territorial Cooperation Cieszyn Silesia), a series of conferences was held, dedicated to the potentialities in the development of transborder cooperation after joining the Schengen Area by Poland and the Czech Republic. Then, the idea appeared of creating the Euro-Institute in the Polish-Czech borderland, patterned after the German-French Euro-Institute in Kehl. The works on creating the Euro-Institute in the Polish-Czech-Slovak borderland have lasted since 2009.[5]

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[5]   The project of creating the Polish-Czech Euro-Institute (later substituted by the Polish-Czech-Slovak Euro-Institute) was financed from the following sources: the budget of the Silesian Voivodeship, the community initiative Leonardo da Vinci, the Operational Programme of Transborder Cooperation Czech Republic-Poland 2007–2013 and Interreg V-A Czech Republic-Poland.

From the standpoint of the issues of reconciliation, the idea of the Euro-Institute is very promising. As Anne Thevenet, the vice-head of the Euro-Institute in Kehl, says while discussing the case of French-German cooperation in the area of the Upper Rhine, "understanding the others is important in order to be able to work with them" (Thevenet, 2013). Yet, this does not only refer to language skills, though their significance is very distinctly emphasized within the idea of a Euro-Institute, but also to understanding the culture of the foreign partner. Therefore, a lot of significance is attributed in the activity of the Euro-Institute, to the organization of training courses, which focus on the hindrances in collaboration, resulting from political, administrative, legal or – finally – language differences (Will-Muller, Demorgon, 2007).

Treating cooperation as a reconciliation platform, the idea of the Euro-Institute can be recognized as the next step in the intensification of collaboration – and, thus, another element of reconciliation. The Euro-Institute activity is based on three pillars: 1) counseling and training activity, 2) conceptual and research activity, 3) educational and publishing activity (Olszewski et al., 2009). The idea of the Euro-Institute assumes the engagement of many partners, also – what should be especially stressed – from academic environments. Therefore, the Euro-Institute can be treated as a platform for scientific studies associated with learning the cultures of partners composing this institution, as well as a platform for disseminating the results of this research. As regards the scientific and publishing undertakings concerning the creation of the Polish-Czech-Slovakian Euro-Institute, the most important one was establishing, in 2012, the publishing series *TRANSCARPATHICA. Prace Euro-Instytutu Polsko-Czesko-Słowackiego [TRANSCARPATHICA. Works of the Polish-Czech-Slovak Euro-Institute]*. The series is a joint undertaking of the Commission for Polish-Czech and Polish-Slovak Relations of the Polish Academy of Sciences/Branch in Katowice and the Association for Regional Development and Cooperation "Olza". The Scientific Committee comprises scientists representing research centers from Poland, the Czech Republic and Slovakia. So far, six volumes have been published, devoted, for instance, to the problem of stereotypes in Polish-Czech and Polish-Slovak relations. It will not involve exaggeration, in my opinion, if the statement is formulated that undertaking the issue of stereotypes touches the essence of the Euro-Institute activity, which consists in transgressing the barriers in relations between representatives of different cultures. The process of reconciliation enhances (or sometimes just enables) better understanding of the other side. This does not only concern understanding the reasons of the other side but trying to look upon what has driven a wedge between the parties. Sometimes, this concerns some trivial situations, in which – owing to better familiarization

with cultural differences – some small misunderstandings (which might badly disturb mutual collaboration) can be avoided.

Apart from the Small Projects Fund, some big projects were also implemented within POWT RCz-RP, e.g. the project *Jedno miasto – jedna kultura [One town – one culture]*. Its leading partner was the Culture Centre "Shooting Range" (the Czech side) and the Centre of Culture "National House" in Cieszyn (the Polish side). The project comprised the implementation of fifteen cultural undertakings, e.g. the organization of the Three Brothers Holiday, a film and theater festival or music concerts.[6] The project clearly highlighted the common roots and common past, but, on that historical foundation, a narration was built about the present day of Cieszyn and Czech Cieszyn, two towns divided in the 20th century and trying to overcome this division through culture. What can be an important sign in this context is the joint organization of the Three Brothers Holiday – the annual celebration in Cieszyn and Czech Cieszyn of the holiday which refers to the legendary foundation of Cieszyn by three brothers in the year 810. During the celebrations, the distant past is referred to – the times long before the division of the town in 1920. Obviously, the memory updated during the common celebration is partially of legendary character (the story of three brothers who founded the town) but it also refers to, for example, medieval times or the caesarean-royal monarchy (historical costumes). What is symbolic as well is the moment of starting the celebrations with the meeting of the authorities of both towns on the Bridge of Friendship. The holiday itself is of a reconciliatory nature and its celebrations leave aside the 20th century Polish-Czech relations.

Since 2016, the Euroregion Cieszyn Silesia has subsidized projects within the Programme Interreg V-A Czech Republic-Poland 2014–2020. To date, 168 projects have been accepted, out of which 81 are in the sphere of culture (priority axis 2 and 4). The applications have been submitted by the Museum of Cieszyn Silesia together with the Museum of Cieszyn Region, the Centre of Culture "National House" together with the Cieszyn Theatre in Czech Cieszyn, the County of Cieszyn, town and municipal offices in the territory of Cieszyn Silesia on both sides of the border and other subjects of local life, including non-government organizations. As the program is still being continued, a detailed analysis will be possible only after finishing it.

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[6] More information on the project: http://old.cz-pl.eu/pl/jedno-miasto-jedna-kultura.html (Accessed 10.08.2018).

4. Conclusions

The issues of remembering the past, referred to in many different ways (collective or social memory, historical memory), were incorporated into the political discourse in the 1980s. This was done at first while discussing the Holocaust, after 1989, from the perspective of reborn disputes between the countries or national and ethnic groups which had been temporarily put to sleep during the communist dictatorship, and now the turn towards remembrance becomes also a way to delay the rapidness of changes (Hähnel-Mesnard, Liénard-Yeterian, Marinas, 2008). With no doubt, this has been driven by political transformations in East-Central Europe, the birth of new states, and, therefore, creating new narrations about the past. The area of the Polish-Czech border is not an exception and the remembrance of the past has appeared here in various forms. One of them is the interest in culture, the regional history and common roots of Cieszyn Silesia. Although it may not be desired, reaching for this heritage must also give rise to misunderstanding or activate old conflicts. Ever since its birth, the institution of Euroregion Cieszyn Silesia, which is a form of reconstructing this legacy of the past (just one look at the map of the Euroregion can show that it comprises mostly the territories of the historical Cieszyn Silesia), has been a place of promoting transborder cooperation treated as the most effective way of arranging relations in the new political and economic reality. The project activity implemented within the Euroregion Cieszyn Silesia has become a key factor in building the Polish-Czech relations. Obviously, not all projects involving the participation of partners from both sides of the border are problem-free and trigger no emotions; understandably, those which refer to the 20th century history of Polish-Czech relations bring about most controversies. Yet, what seems the most important is that these conflicts have always been either prevented or solved. The ability to step back from conflicts concerning controversial memory sites associated with particular projects (e.g. the map in the case of the project *Zaolzie teraz [Zaolzie now]*) and the skill of negotiating standpoints in the joint work on transborder projects are good examples of the practice enhancing the Polish-Czech reconciliation.

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Chapter 9

Infotainment as a Contemporary Form of Pop-culture

1. Introduction. The Genesis of the Concept of "Infotainment"

The term "infotainment" was created to name a new journalistic genre or type of media content, from the combination of the English words "information" and "entertainment". Thus, this format combines informational content of the media message with their entertainment form.

The particular source of this concept is not unequivocal; it appeared several times in a similar time in different circumstances occurring independently of each other. The slightly different term "infortainment" was the title of the Intercollegiate Broadcasting System (IBS) convention, organized by an association of academic radio stations in the USA from 5–7 April 1974 – "Nexus between information and entertainment" (Robert, Hilliard, Keith, 2012, p. 233).

In the publication *Phone Call* from February 1980, Ron Eisenberg used the term "infotainment" (Murray, 1999, pp. 103-105). The same term was used in September 1980 during the Joint Conference of ASLIB organized by The Institute of Information Scientists and the Library Association in Sheffield (Great Britain). It is worth noting that, at the same time, between 1980 and 1990, British communications science researchers introduced a form of comedy presentation to the conferences they organized.

Incidentally, the notion of infotainment has also been adapted to naming on-board multimedia systems that include both information and entertainment content. In cars and airplanes, the term infotainment is used to name on-board entertainment centers that provide drivers with information

and entertainment to passengers. These centers are equipped with more and more features, including information on traffic, visualization of the place sought, attractions on the route, weather forecast, news, social media, the Internet, and even voice commands.

2. Information and Entertainment

Already in 1965, Kaspar von Stieler in the book *Zeitungs Lust und Nuts* had pointed out that the two basic factors of interest in the content of the medium are the pleasure of reception and the usefulness of the content (Stieler, 1965).

Information is understood as interpreted, classified and ordered data in a specific context and subject to evaluation according to specific criteria, which is the basis for knowledge creation. The term 'entertainment' is understood as: "a form of activity that holds the attention and interest of an audience, or gives pleasure and delight."[1] The concept of entertainment is inextricably linked to the category of free time and leisure.

Nowadays the term "infotainment" is understood as media content containing information or commentary on it (journalism) expressed in the form of entertainment. Thus understood, the concept may be the result of two processes: formal increase of the attractiveness of information content or consumption of the content reserved so far for information programs by the entertainment industry. It boils down to a classic dilemma, whether infotainment teaches within a play or amuses while learning. Undoubtedly, the analyzed format combines both functions.

3. The Circumstances of Infotainment Popularizing

Among the social and cultural changes occurring at the turn of the 20th and 21st centuries, there is a tendency to simplify and facilitate life, including, above all, striving to minimize the burden of mind/memory with information and of their processing. Humanity assigns processing and storing information to cybernetic installations, which results in limiting the ability to process

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[1] https://www.sciencedaily.com/terms/entertainment.htm (Accessed 29.10.2018)

content and reduce the readiness to use memory resources. The personal processing and memory potential of the human individual is reduced from generation to generation. In this place, the human mind focuses on the functions of mechanical duplication of simple thought processes (ideograms). At the same time, due to economic and technological tendencies (mechanization and automation), the time devoted to work and household duties is shortened. Traditional human activities are eliminated (e.g. cooking food at home has been replaced with the purchase of ready meals). The modern individual has more and more free time, which he fills with broadly understood consumption.

In the present state, the entertainment offer becomes one of the most important determinants of luxury. Entertainment is the second-largest industry in the United States, but also highly innovative. The innovation of this industry lies not only in the ability to generate new and improve existing media (e.g. audiovisual media through media convergence), but also new forms of improving ways of presenting content.

The circumstances described above result in a change in the models of content perception. The thematic scope of interests is limited, while the strength of these limited interests increases. Due to the variety of information stimuli reaching the individual, the state of lack of interest in certain content alternates with a strong interest in other types of content. The distraction, being the basic state of human perception, with a very large number of stimuli coming to the mind of the individual, results in the necessity of frequent stimulation with impulses of changing attributes, strength and character. A contemporary person is used to carrying out short activities that do not require significant effort. For example, in the academic activity, traditional forms such as a 90-minute "chalk-and-blackboard" lecture disappear to the past, and a modern lecture should be understood as a 90-minute show, with changes in action, variety of forms, pictures and photos, as a perception of the screen with its elements, subtitles, illustrations, movement dynamics, sound of different loudness and character. It is the audiovisual character of content that becomes the basic meaning in the perception process. "The medium is the message" (McLuhan, 1964).

4. Infotainment as a Way to Make Information Formats More Attractive

The media's modernity makes the main formats struggle to expand or at least keep the audience. The consequence of this tendency is the striving to increase the attractiveness of media content and reduce the difficulties of its perception. Infotainment critics indicate that, in such a message, the form plays a dominant role, while the content is only an excuse to publish. It would not be unreasonable in this context to indicate an analogy between the notion of "infotainment" and the concept of a celebrity.

Due to the format functions, in programs containing infotainment the content is trivialized and infantilized by simplifying argumentation, flattening reality, which is a response to the needs of the mass audience. The scientific literature points to the division of information programs which have appeared in the literature due to the level of difficulty of the message on the so-called "hard news", which is characterized by seriousness and spectacular significance at a specific point in time, and "soft news" - understood as infotainment - often containing frivolous random topics.

The emergence and popularization of the format of infotainment is the result of a wider process called tabloidization, originally characteristic for the press, meaning shallow messages, reducing the details of content, creating superficial content, using synthesizers, but richly illustrated with visual elements: photos, graphics, etc. This phenomenon is to foster inducing an increased interest in media content, broadening the recipient base, reducing the difficulty of contact and ensuring positive reception experience, eliminating perception barriers, changing the proportion of media content, increasing the share of easy content, simple entertainment, requiring no involvement from the viewer, to the detriment of content that requires analysis. The term "infotainment" is, therefore, a further step in the media tabloidization in the media research nomenclature.[2]

The research carried out by the author on 18 serial programs of the infotainment format[3] allows to capture the common features of both the content and the form of this format. The research drew attention to the repeatability of elements, but also atypical elements were identified, used experimentally

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[2] Michael Medved, "Television News: Information or Infotainment?", *USA Today* 8.05.2000, p. 58.

[3] The qualitative, comparative research conducted by Adam Grzegorczyk in 2017–2018 on 18 infotainment Polish serial programs (including 168 episodes from years 2006–2017) with content analysis technique and a questionnaire.

or incidentally. The study allows to determine that typical elements of the infotainment format, which are:

- Questions/riddles (forms to attract attention and build the interest of the recipient).
- Challenges (forms that trigger cognitive involvement).
- Stories/narratives, picture histories (maintaining high intensity of the recipient's perception).
- Action changes/surprising events (increasing the intensity of attention).
- Anecdotes/digressions, technical elements distracting attention (making it difficult to assess the cognitive value of the information transmitted).
- Presentations/slides (references to the recipient's imagination and to the perception mechanism perpetuated by the recipient - through the image).
- Films / Tutorials (using audiovisuality, filling the channel of the recipient's perception, often using a still picture, enlarging the element, etc., for effect).
- Use of illustrative sound, playful sound, sound as a humorous element (as an additional element enhancing the impression of the viewer, so far a solution typical of non-journalistic forms - feature and documentary films).

The study, taking into account the phenomenon of infotainment in terms of the process, additionally indicates that new forms used in the infotainment format are developing quite quickly, and, after first successful application, are then commonly used in all their implementations.

At the same time, the research reveals that individual, consecutive cases of broadcasting in the infotainment format show increasingly the typical features of this format, and it can be expected that its evolution will continue to be only formal, or new technological solutions based on mobile devices' communication platforms will appear that will open a new quality for infotainment, including elements of interactivity and even prosumerism.

5. Infotainment as a Thematic Entertainment Field

However, apart from the use of infotainment as a format (mainly in TV news programs), its features are becoming more and more visible in particular forms of popular culture.

In the conference speech, "At functions of infotainment", at the Australian Political Studies Association at the University of Adelaide in 2004, Stephen Stockwell identified ninr types of infotainment broadcasts: lifestyle show (entertaining info relevance to audience needs), reality TV (actuality of real-life events), docusoaps (actuality of manufactured events), docugames (actuality of manufactured competition), doculifestyle (actuality of competition with lifestyle focus), tabloid news (news format with mostly entertaining content), talk show (entertainment format with informative content), mockumentary (faux documentary format with satirical purpose), news sitcom (sit-com format reflecting on media practices).[4]

The obvious contemporary tendency in the media is to escape from serious content to create pleasure, joy, and carefree feelings, and, thus, the features of public perception of the dominant content among the recipients. The consumption of culture, both high and popular, is heading towards its simplification and facilitation. Thus, viewers are running away from information and information formats. At the same time, due to atomizing the interests of recipients, public life (including politics) is currently one of the few common themes, absorbed with reluctance, but by a large part of society.

The experience of recent years indicates that not only the content of culture has changed (new, previously non-existent forms of art or popular culture), but, above all, we are participants in the revolution of the form of making culture available. Even in such traditional fields as exhibitions, a competent and experienced guide is replaced by multimedia installations that affect the viewer with images, sound and movement, and offer him a number of attractive activities not previously encountered in museums (e.g. quizzes, projections, etc.).

Changes are particularly noticeable in the sphere of entertainment, where the critical and demanding recipient expects not only new content (something

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[4] Stephen Stockwell, "Reconsidering the Fourth Estate: The functions of infotainment", Available at: https://www.researchgate.net/profile/Stephen_Stockwell/publication/29453293_Reconsidering_the_Fourth_Estate_The_functions_of_infotainment/links/0046352242cfc-6d8ac000000/Reconsidering-the-Fourth-Estate-The-functions-of-infotainment.pdf (Accessed 29.10.2018).

that he has not experienced before), but also the attractiveness of the form. The creators are, therefore, looking for new thematic and formal areas of situating their work. The implementation of these trends was the reason for the emergence of a form of artistic expression called stand-up. This form, consisting of a one-person verbal humorous narrative and interaction with the audience, based on the experience of cabaret, increasingly includes in itself the content of political life. Comedians prepare anecdotes about their own lives, but they also introduce digressions about political events and statements of politicians. For a large part of the audience, such statements become the basic source of knowledge about such events. Part of the stand-up audience even expects that the comic, with his presentation, will allow them to catch up on political news.

At the same time, on the basis of the phenomenon described, other media forms of one-man show developed, consisting of a satirical presentation of political and social events, for example, broadcast on, HBO, John Oliver's "Last Week Tonight", including, apart from narrative monologues, also film fragments, pictures, sound recordings, with the audience responding. The next step in the development of entertainment in this direction were high-budget satirical realizations broadcast live, e.g. produced by the American NBC network "Saturday Night Live", containing a significant share of references to political and social content.

The culmination of the use for entertainment purposes the forms typical of infotainment, was the Donald Trump roast, organized by Comedy Central in 2011, when he was considering taking part in the presidential election in the United States. The form of roast is based on public (with the audience, often with the assistance of the relatives of the stars and other well-known persons) presentation by the invited comedians (and known persons) of offensive, often vulgar monologues in relation to the invited guest and other roasters.

In the case of Donald Trump, the organization of a roast, intended for charity, aimed at overcoming the negative consequences of the stereotype Trump image, dominant in American society. The public ennoblement for the hero of the evening was that the most famous American comedians, liked characters, talk about him, indicating that they recognize him as an important figure. The roast became a chance for Trump to present his speech to an unfavorable audience, with large reception and light form.

In addition to the critical, often unpalatable monologues of the comedians presented, Trump decided to joke about himself, his hairstyle, and, in the content of his speech, he pointed to his wealth, poor condition of the economy and good days ahead of him. Probably the described event had a significant

impact on the decision of the Republican Party, which chose him as its candidate in the 2016 presidential election (Terrace, 2013). Thus, entertainment has become a permanent element of politics as an appreciated form of presenting social and political content.

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Chapter 10

Support of Culture as a Part of Social Responsibility of Companies

1. Introduction

Corporate cultural responsibility (CCR) or corporate cultural involvement (CCI) are part of corporate social responsibility (CSR). Despite the areas were mentioned relatively late and we can't find this in origins of the concept, a lot authors prove that corporates or enterprises have a moral obligation to care about culture. The increasing importance of CSR concept has meant that enterprises, including small and middle-sized ones, prefer targeted support activities. They are aware of the disadvantages of social responsibility of business and more and more often they choose the activities not for promotion of themselves, but they undertake the activities of benefit to local society and society as such (Howaniec, 2016).

This paper is based on a preliminary research started in 2018 by the author. The research was conducted in Poland among Polish enterprises. The survey had 21 questions and responders were asked about: (1) their support for culture and arts sector, (2) their motives and expectations, (3) their benefits from cultural involvement.

The paper aims are to show what the cultural involvement in Poland looks like and how we can help in cultural engagement of enterprises.

2. Support of Culture as a Part of Social Responsibility of Companies: A Theoretical Framework

A concept of Corporate Social Responsibility (CSR) also called the "corporate conscience", "corporate citizenship", "responsible sustainable business" or "responsible business" is not new. Its origins can be seen in the work of academics in the 80s and 90s of the last century (Preston, Post, 1975; Ackerman, Bauer, 1976; Carroll, 1979; Freeman, 1984; Wartick, Cochran, 1985; Miles, 1987). This concept is also increasingly being studied by Polish authors (Rok, 2001; Rybak, 2004; Korpus, 2006; Geryk, 2010; Bartkowiak, 2011; Howaniec, 2012; 2015).

According to the European Commission (2001), CSR is a concept whereby companies voluntarily take into account social and environmental protection in their strategies and activities and when dealing with stakeholders. Ferrell and Geoffrey (2000) define CSR as the corporate behavior in relation to the business ethics' fulfillment that includes the corporate obligations and commitments to the society. Daft describes it similarly (2003) as an extension of business ethics and management morality that should not only meet legal regulations, but also respond to public pressure and social expectation. For other authors, CSR is an effective management strategy in enterprises, which contributes to their competitiveness, building the reputation and the development of favorable conditions for social and economic growth (Gasparski, Lewicka-Strzałecka, Rok, Szulczewski, 2003).

According to the concept of CSR, a corporation is seen as serving the interests of a wide group of actors co-creating it (Post, Preston, Sachs, 2002) and its stakeholders as partners who collaborate with the company, creating both social and economic value (Halal, 2001; Carroll, Buchholtz, 2014) and the groups, which are interested in the activity of enterprises, include: customers, employees, suppliers, media, the public administration and the local community. Although the CSR concept remains contested (Blowfield, 2005; Doane, 2005; Henderson, 2009), it appears widely acknowledged as a global business issue whose time has come (Franklin, 2008). Good confirmation for this is the neatly refined international standards for CSR implementation and reporting guidelines (Global Reporting Initiative, 2000; 2002; 2011; ISO, 2010). Despite that many companies still treat CSR as a tool of promotion, more and more enterprises want to realize this concept more seriously through involvement in integrated initiatives that take account of social and environmental expectations of all stakeholders.

Supporting the culture and arts sector was not originally mentioned as a part of social responsibility of enterprises. This sphere was mentioned as one of the areas of socially responsible activities undertaken by enterprises for the first time in *Business and Society: Public Strategy, Public Policy, Ethics* (Frederick, Davis, Post, 1988, p. 33). After this, authors are more often interested in the culture as the area of responsibilities of enterprises. Furthermore, we can find in the literature an approach that issues linked to culture are highlighted as the fourth pillar of sustainability (e.g., Canadian International Development Agency, 1997; Hawkes, 2001; Nurse, 2006). In the literature also appeared the concepts of corporate cultural responsibility (CCR) or corporate cultural involvement (CCI). What is CCR? The nature and scope of CCR is difficult to define. Despite the existence of the term in literature, we can find different definitions of this concept. In most cases, corporate cultural responsibility means "designate a modern, evolved form of artistic and cultural sponsoring", or "the cultural commitment of firms, such as the build-up of art collections, cultural provisions for employees, sponsoring of art and culture as well as patronage" (Kohl, 2007, p. 343). For a few authors such a view of CCR or CCI is insufficient. For them, the corporate cultural responsibility goes beyond a focus on arts or a philanthropic orientation. They want to avoid an overly narrow conceptualization of potential cultural influences and responsibilities. Such wide description can be found, for example, in the academic works of Maon and Lingreen (2014). In their point of view, "corporate cultural responsibility refers to the extent to which a corporation voluntarily develops its activities in a manner that recognizes and ensures the conscious consideration, respect, and defense of the systems of values and beliefs underlying and accompanying the myriad of behaviors and practices that represent extant cultures in the various settings in which the corporation operates."

In this article, the authors took a narrower definition that means CCR is supporting of the culture and arts sector.

3. Research Methods

Studies were conducted among 160 enterprises in the 2018, in Poland. The study was conducted as an online survey. The research used a convenience sampling. The basis for the calculation were answers of enterprises who support the culture and arts sector (n=54). The sample characteristic is presented in Table 1. Due to the insufficient sample, the research is classified as preliminary.

Table 1. Characteristic of the Sample

Micro enterprise	Small enterprise	Medium enterprise	Large enterprise
33%	24%	22%	20%
Local	Regional	National	International
0%	22%	22%	56%
Very favorable financial situation	Favorable financial situation	Average financial situation	Difficult financial situation
11%	78%	11%	0%

Source: Self-Elaboration (n=54).

4. A Cultural Involvement in Poland - Findings

According to responses, enterprises are involved in the support of culture and art. A lot of them support this sector more often than once per year (54%), but, for almost one-third, respondents said that they support such entities less often than once per year (Figure 1).

Figure 1. Frequency of Support Culture and Arts by Responders (%)
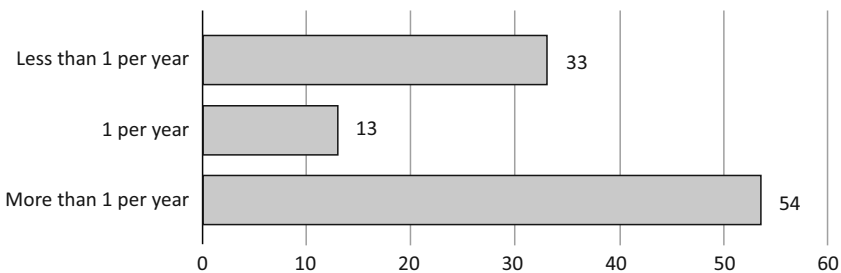
Source: Self-Elaboration (n=54).

The main motive for engaging of enterprises in pro-cultural activities is improving the reputation of the company (43%). A lot of companies said also that they want to improve the competitive position this way (22%). But what is important is that one-third of surveyed said that, for them, it is a desire to make a positive contribution to social life (33%) and almost a quarter said that they want to meet expectations of customers and cooperators by this way (24%) or that it is a responsibility for future generations (22%). Many responders think that it is a way to be a "good citizen" too (20%).

Definitely less companies said that they feel a moral obligation to give something positive to society (13%) or they want to avoid the image of a "soulless corporation" or "soulless enterprise" (13%). The least number of companies think that it is duty towards society (2%). Nobody chose the answer "other" (Figure 2).

Figure 2. The Motives of Enterprises for Engaging in Pro-Cultural Activities (%)
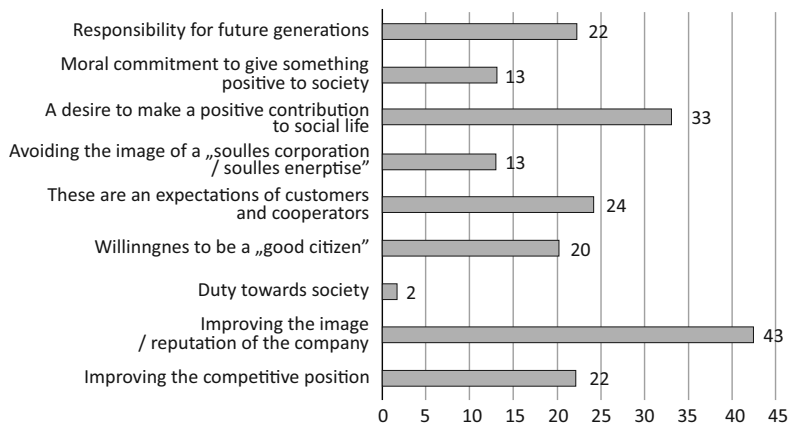
Source: Self-Elaboration (n=54). The Respondents Could Choose More Than One Answer.

The responders more often support local institutions (100%), all indicated this answer (the respondents could choose more than one answer, dependent on how many times they supported the culture sector). A large percentage of responders support regional entities (44%). Support for national institutions isn't too popular, only 11% spent money for them and no one supported an international organization (Figure 3).

Figure 3. Support for the Cultural Sector According to the Geographical Range of the Supported Institution (%)
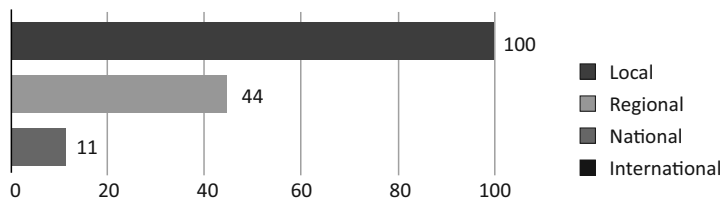
Source: Self-Elaboration (n=54). The Respondents Could Choose More Than One Answer.

The survey didn't evaluate too well the involvement of enterprises in supporting of culture and arts sector, but they chose different answers depending on who were evaluated. When they spoke about enterprises as a total group, they put the worse rating. The majority of responders said that involvement of enterprises in the culture sector is very small (43%) or small (26%). Only 11% of those surveyed said that commitment of business in supporting of culture sector is big, and one-fifth said that it is average (Figure 4). The surveyed better evaluated themselves. They believed that their involvement in supporting of culture entities is at least big or average. Both answers have a little over one-fifth of indications (22%). Fewer enterprises think that their support is small (20%), but a relatively huge group think that their support for the culture sector is very small (35%).

Figure 4. An Involvement of Enterprises in the Support of Culture and Arts (%)
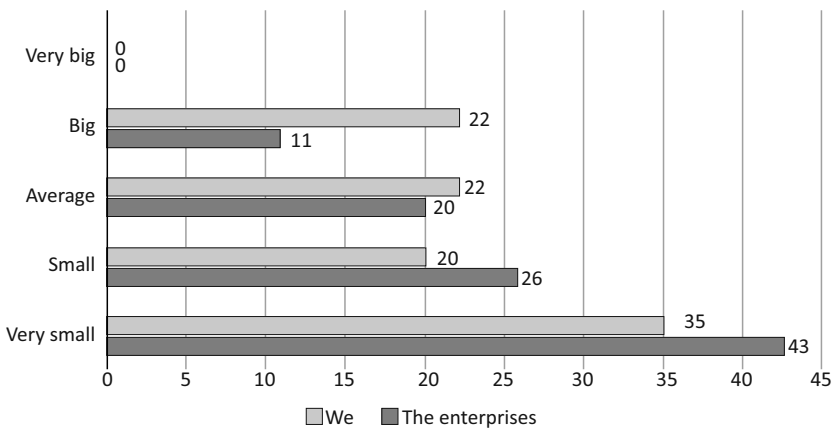
Source: Self-Elaboration (n=54).

The surveyed were asked about their benefits from support of culture and the arts sector. Unfortunately, they didn't evaluate this highly. No one said that profits are very high and only 9% of responders said that the benefits are high. Almost a quarter believed that the benefits are average (24%), 31% thought that they were low and 35% thought that they were very low (Figure 5).

Figure 5. The Benefits from Support of the Culture Sector – Point of View of Donators (%)
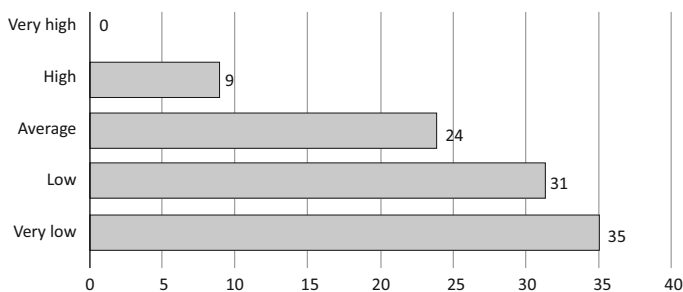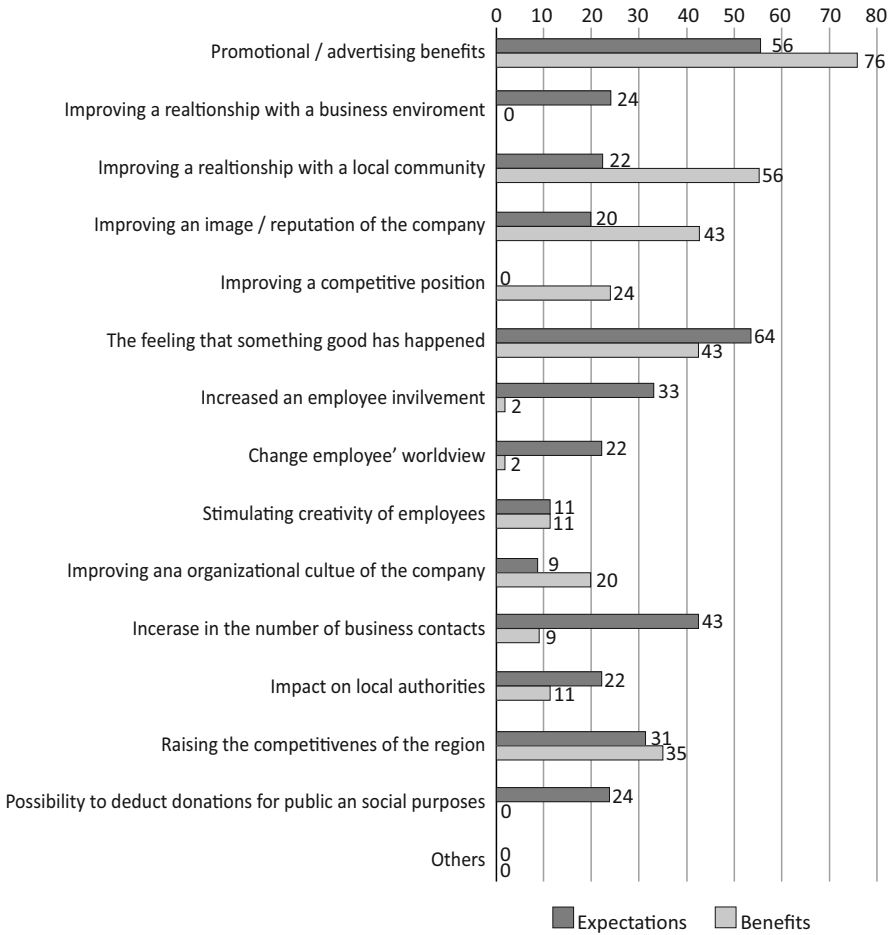

Source: Self-Elaboration (n=54).

The most important benefits for enterprises who want to support the culture and arts sector are promotion of donators (56%), the feeling that they are doing good stuff (54%), but also the increasing of a number of business contacts (43%). Among the goals are also increasing of employees' involvement (33%) and raising the competitiveness of the region (31%). A little less desired are improving a relationship with the whole business environment (24%), improving a relationship with local community (22%), improving the reputation of the company (20%), changes of employees' worldviews (22%), impact on local authorities (22%), possibility of deductions of charitable contribution against income tax for enterprises (24%), stimulating creativity of employees (11%) and improving an organizational culture of the company (9%).

But the expectations are different from the real benefits for enterprises which they have from support of the culture sector. The largest profits for enterprises from this activity is promotion, this answer were indicated by 76% of responders. For a large group, the benefit from this process is improving relationships with the local community (56%). In the next places were: improving the image or reputation of the company (43%) and the feeling that something good has happened (43%). Many of those surveyed believed that one of the benefits is raising of the competitiveness of the region (35%). A little less mentioned was about improving the competitive position (24%), improving an organizational culture of the company (20%), impact on the local authorities (11%) and stimulating creativity of employees (11%) (Figure 6).

Figure 6. A Perceived vs. Expected Benefits from the Supporting of the Culture Sector (%)

Source: Self-Elaboration (n=54). The Respondents Could Choose More Than One Answer.

Unfortunately, the enterprises didn't believe that their activities in supporting the culture sector have influence on the decision-making process of customers. The majority declared that the size of influence in this process is low (67%) or very low (33%). No one chose the answers "average", "high" or "very high".

Interesting is who enterprises want to support. The answers show that the respondents more willingly spend their money for theaters (46%) and art galleries (35%). Fewer enterprises support museums (4%), but a relatively big group said that they spend money for other institutions (Figure 7).

**Figure 7.** Kind of Supported Institutions (%)
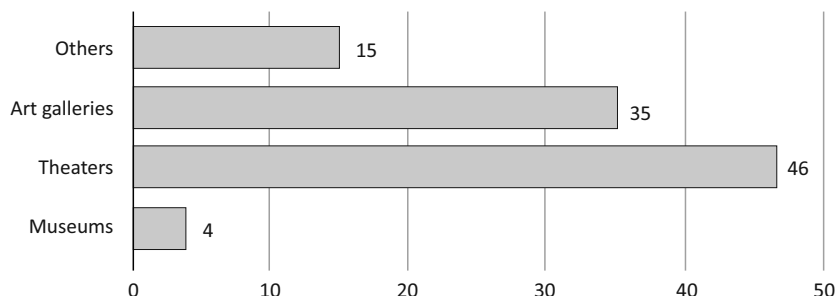
Source: Self-Elaboration (n=54).

The majority of respondents have supported the culture sector for one to five years (35%). A relatively big group has supported this sector for one year (28%). Definitely fewer enterprises support the culture and arts sector between five to 10 years (20%) or longer than 10 years (17%) (Figure 8). Such results can confirm of increase of involvement of enterprises in social responsibility and a growth of their culture involvement in such countries as Poland.

Figure 8. The Period of Supporting the Area of Culture and Arts (%)
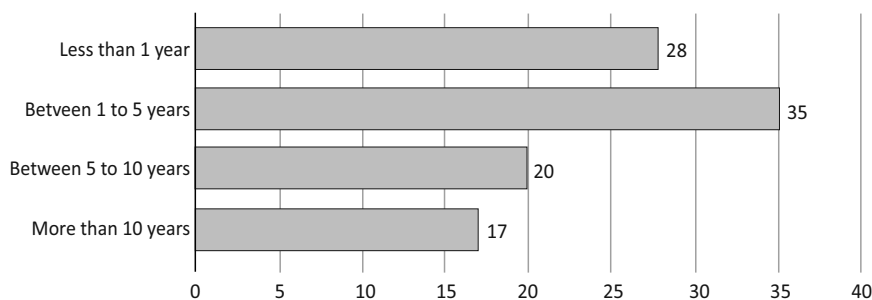
Source: Self-Elaboration (n=54).

According to the responses, the enterprises prefer to support several entities than just one. Such answer was chosen often in both cases, systematic and occasional support. The enterprises prefer occasional support of various entities (44%) or systematic support of several entities (31%). Only 11% surveyed declared occasional support of one entity and 13% declared that they provide systematic support of one entity (Figure 9).

Figure 9. The Kind of Support in the Area of Culture and Arts (%)
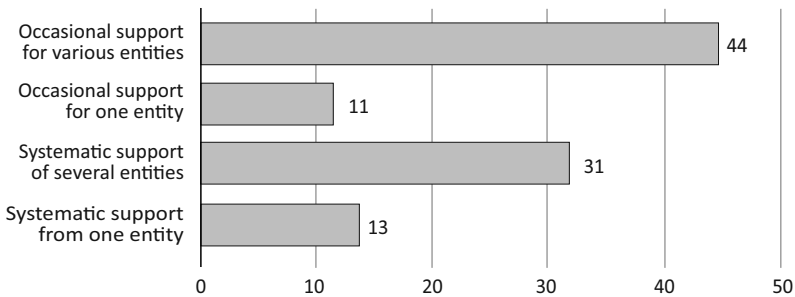
Furthermore, the enterprises were asked about the type of relation between them and the supported entities. They could choose three solutions. They can offer support as following: (1) patronage, which means support without expectation of any benefits, which consists in financing projects fully implemented by the cultural side; (2) sponsoring, which means support under the agreement, which consists in financing projects fully implemented by the culture side, but in return for promotional benefits that are strictly defined in the concluded contract; or (3) partnership relation, in this case both sides have an impact on the shape of the project, they co-decide.

Almost one-third surveyed said that they prefer to take patronage over an organization or a project (31%), but almost the same number said that they prefer sponsorship (33%). It means the Polish enterprises are interested in benefits from this type of support and the one of most important benefits for them is promotion. But it also means that a lot companies believe that support of the culture sector is just noble. They trust that this kind of support can help them without any contracts or they don't care about profits from these activities.

What surprised, the companies mostly get involved in partnership relations; this means common projects, when they can decide about everything together with their partner from the culture sector (65%) (Figure 10).

Figure 10. The Kind of Support of the Culture and Arts Sector by Enterprises (%)
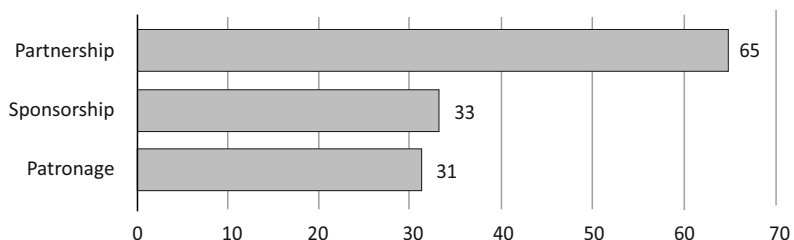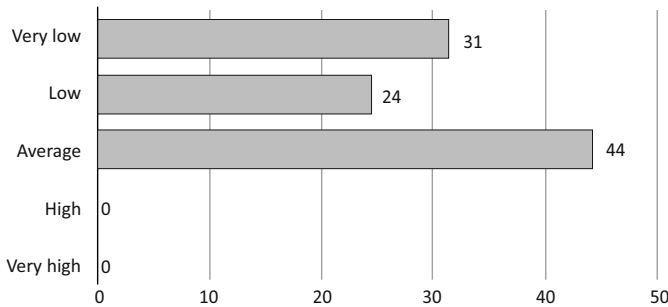

Source: Self-Elaboration (n=54). The Respondents Could Choose More Than One Answer.

The support undertaken by enterprises in only one-fifth of cases was undertaken by themselves. In more than one half of the projects, the initiators were institutions of the culture sector (54%). Sometimes a cooperation was begun by a public benefit organization interested in supporting culture (17%) or a local government unit (6%) (Figure 11).

Figure 11. The Initiators of Support Undertaken (%)
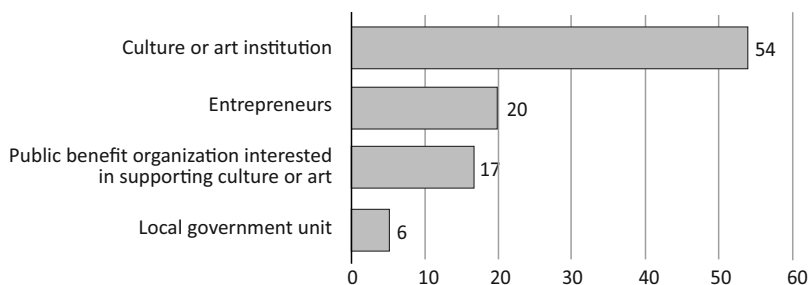
Source: Self-Elaboration (n=54).

The respondents didn't believe in positive and high influence of under-taken support on the company's reputation. They rated this really low. Almost one-third of responders perceived influence as very low (31%), while 24% of those surveyed thought it was low. A relatively big percentage believed that support of the cultural sector can have an average influence on their reputation.

Figure 12. The Influence of Undertaken Support on a Company's Reputation (%)

Source: Self-Elaboration (n=54).

5. Conclusions

Corporate social responsibility. as with corporate cultural responsibility, is more and more popular in Poland. The enterprises more willingly participate in cultural activities, despite these activities are still not so popular. A lot of enterprises didn't take part in research because they aren't cultural involved.

The main motives for engagement of enterprises in support of culture or arts are (1) improving the reputation of the company, (2) improving the competitive position, but also (3) desire to make a positive contribution to social life and (4) the desire to meet expectations of customers and cooperators by this way.

The responders didn't evaluate positively involvement of enterprises in supporting the culture and arts sector. They think that their engagement in this area is small. They think also that the benefits from this process are low.

The benefits expected by enterprises from the support of culture and arts are: (1) promotion of company, (2) the feeling that they are doing good stuff and (3) increasing the number of business contacts. They don't think about this kind of support as a form of employee activity or as a part of creating the organizational culture of enterprises. But they see that it can help in development of the region. The expectations and reality in the area of benefits from supporting of the culture and arts are very similar. The enterprises perceive almost the same benefits that they expect. Unfortunately, the enterprises don't believe that their activities in supporting the culture sector have influence on the decision-making process of customers.

The enterprises more often support local or regional institutions, especially theaters or art galleries, than others, and they prefer to support several entities rather than one. More enterprises support entities from the culture sector for less than five years, but they want to cooperate in cultural projects; this means that they want to co-decide in the projects together with the organization from culture sector. Unfortunately, the entities of the culture sector still have to undertake cooperation with business. It is the only way to secure the involvement of enterprises in cultural projects.

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Epilogue

Cultural Management: Managing Culture? Or Culturizing Management?

Cultural management as a research field, involves immediately the concept of culture and the concept of management, and, behind them, the disciplinary and methodological differences (and commonalities) of humanities and social science. Recent scholarships of cultural management have, however, emphasized dominantly on the side of the scientific management of culture, managing culture, or the economization of culture. Studies of this range from, (a) the state cultural management or governance at the macro level: cultural policy management (missions, objectives, strategy, budgeting, involvement of stakeholders and evaluation process), state cultural economy, public cultural administrative structure and regulations, cultural organization management, the studies of organization cultures, and the internal governance of arts councils and foundations (Gutiérrez, chap. 2; Yeoman, 2004; Vidovic, 2018; Liu, 2018b; Bonet, Schargorodsky, 2018); (b) arts or cultural management at the meso level: studies of management and administration in visual arts and performing arts venues (galleries, museums, theaters and concert halls, etc.), art-cultural exhibition and curating, art projects and events management, heritage management, cultural festivals production, analyses on cultural and creative industries, cultural tourism and destination, pop culture, cinema, entertainment, audio-visual media, digital and cybernetics management (Stefanović, chap. 5; Apostolakis et. al., chap. 7; Grzegorczyk, chap. 9; Yeoman et. al., 2004; Johansson, Luonila, 2017; Bonet, Schargorodsky, 2018); (c) management of culture at the micro level: works concerning human and finance resources planning, fundraising, budgeting, cost analyses, marketing, audience development, branding, communication, partnership, public relations, advertising, ticket, and evaluation of cultural programs and projects (Sobocińska, chap. 6; Yeoman et al., 2004; Bonet, Schargorodsky, 2018).

Taking "culture" either as an object, or an adjective, "cultural" management often considers culture as something physical but dormant, which can be managed, allocated, selected, manipulated and engineered by the state power elites, urban planners, entrepreneurs or corporate managers (Inkster, 2000). The scientific management of culture has no doubt introduced the spirit of modern science, quantitative analytical methods of cost-efficiency, capitalist ethos of profit-making and risk-taking, goal-achievement-oriented logic of planning, and skills of entrepreneurship and innovation to the terrain of cultural studies and humanities. In practice, this resonates Tony Bennett's (1998) *Culture: A Reformer's Science* in that one needs to connect theories of culture with practices; and that one has to put cultural management, administration and policy questions at a more central place within the concerns of cultural studies.

However, the richness of cultural management cannot lie in a simple application of management science to culture. If we still trust that the humanistic way of studying and understanding of culture may as well contribute to the knowledge regime of cultural management, we need to devise a more harmonious theoretical framework that would allow us to bring culture back to an integrated knowledge ecology of humanities and social science. The ecological agenda of cultural management urges one to focus on the coexistence, collaboration, coordination, co-creation and cross-fertilizing process of natural/social science and humanities, which goes beyond the logics of business management, hierarchical government, market rules and economic values (Liu, 2016).

Gutiérrez (chap. 2) is right, there is a mutual defining process of culture and management in both fields of researches and practices. Culture needs to reassert itself, either as a subject, an actor, or at least as an agent, in the intersubjective process of knowledge system building of culture management. Dziurski, Pawlicka and Wróblewska (chap. 1) go even further to point out that the interdisciplinarity of cultural management is at least twofold, i.e. finding the balance between the study of culture and management science in concepts, methods and tools; and seeking collaborative efforts of combined theory and practice (Stefanović, chap. 5) among researchers, artists, and practitioners in teaching, learning, education, research and practical knowledge (Heidelberg, chap. 3; Vecco, chap. 4). We agree with du Gay and Pryke (2002, pp. 2–8) that techniques of "'economic management' do not come ready-made. They have to be invented, stabilized, refined and reproduced." Management and economics can be taken as a (style or discourse of) culture too. Economic discourse is not simply a matter of beliefs, values and symbols, but rather a form of "cultural" practice that constitutes the spaces within which economic action is formatted and framed.

Cultural values, ideals, aesthetics, missions, images, identities, representation, discourses, reflexivity and critics have to be reintroduced into the researches and practices of cultural management, yet in novel ways, so we can contend legitimately for the culturizing of management and politico-economy. Analyzing the development of cultural economy, Cunningham, Banks and Potts (2007, pp.16–17) concluded that, in the innovative model of cultural economy, the value of the creative industries does not stem from their relative contribution to economic value, but from their contribution to the coordination of the new ideas or technologies and to the process of cultural change. In other words, creative industries' value lies not in the scientific knowledge of business management and administration per se, but in the development and adoption of new knowledge that stemmed from culture.

To me, such new forms of knowledge of cultural management, or culturizing management, reveal in three respects. Firstly, there is the innovative approach of cultural entrepreneurship that brings cultural visions, ideals, missions, mindsets and art-cultural leaderships (Caust, 2015) together with entrepreneurial techniques and skills, such as critical thinking, communication, opportunities seeking, initiatives taking, problem solving, flexible responding, deal negotiating and social networking skills. etc. (Vecco, chap. 4; Kuhlke, Schramme, Kooyman, 2015).

Secondly, the culturizing of management and economics can be found in the increased calls for the corporate support of culture in business administration. Taking corporate cultural responsibility (CCR) or corporate cultural involvement (CCI) as a part of corporate social responsibility (CSR) has been widely acknowledged as a global business issue (Howaniec, Wróblewski, chap. 10). At the same time, emerging studies on community engagement as a form of cultural participation, and researches on behaviors of culture recipients, especially the dematerialization of consumption and its humanization (Sobocińska, chap. 6) are also suggesting a corresponding "cultural turn" in management and economics.

Thirdly, there is the newly devised framework of cultural or social return on investment (SROI), which attempts to provide stakeholders and the board of corporates an innovative tool to renegotiate the cultural and economic values in business administration. It serves to bridge the gap between strategic visions and managerial techniques for cultural enterprises. SROI is a framework for measuring and accounting for the broader concept of value. It seeks to reduce inequality and improve wellbeing by incorporating social, environmental and economic costs and benefits (UK Cabinet Office, 2012). In the cultural policy process, cultural and creative industries, as well as projects of heritage management and urban regeneration, new forms and tools

of assessment or evaluation are also introduced to measure the economic, social, environmental and cultural values and impacts (CHCfE Consortium, 2015). Culture as a space of reconciliation is presented in transborder cultural cooperation programs in order to manage collective social and national memories (Kasperek, chap. 8). Cultural theorists and practitioners are making efforts to propose the integrated economic and non-economic methods to measure the value of culture empirically, qualitatively and numerically (Partal, Dumphy, 2016; Liu, 2018a). We urge further investigations on the re-converging methods of humanities and social science should be taken to further contribute to a new knowledge system of cultural management, which is more convincing to economists, social scientists, entrepreneurs, policymakers, cultural theorists and the general public.

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